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THE
WORKS
OF
Alexander Pope, Esq.

A NEW EDITION.

IN TEN VOLUMES.

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VOL. II.
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Alexander Pope, Esq.

A NEW EDITION
IN TEN VOLUMES

VOL. II

Strahan and Preston,
New-Street Square, London.



Engraved by C. Picart, from a drawing by Gardner.

ALEXANDER POPE,

*From a Picture by Richardson,
in the Marquis of Buckingham's Collection at Stowe.*

Published by Cadell & Davies, Strand, and the other Proprietors, May 1. 1807.

THE
WORKS
OF
Alexander Pope, Esq.
IN VERSE AND PROSE.

CONTAINING
THE PRINCIPAL NOTES OF
DRS. WARBURTON AND WARTON;
ILLUSTRATIONS, AND CRITICAL AND EXPLANATORY REMARKS,
By JOHNSON, WAKEFIELD, A. CHALMERS, F.S.A.
AND OTHERS.

TO WHICH ARE ADDED, NOW FIRST PUBLISHED,
SOME ORIGINAL LETTERS,
WITH ADDITIONAL OBSERVATIONS, AND MEMOIRS OF THE
LIFE OF THE AUTHOR.

By the Rev. WILLIAM LISLE BOWLES, A.M.
PREBENDARY OF SALISBURY, AND
CHAPLAIN TO HIS ROYAL HIGHNESS THE PRINCE OF WALES.

IN TEN VOLUMES.

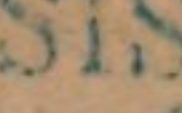
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SAPPHO

SAPPHO TO PHAON.

“OVID seems to have had the merit,” Dr. Warton observes,
 “of inventing this beautiful species of writing Epistles under feigned names, although Propertius has one composition of the same sort, an Epistle of Arethusa to Lycotas.” In fact, Ovid’s Heroic Epistles were prior to that of Propertius, as it evidently appears from the notes in the quarto edition of Propertius; where it is said expressly—*Epistola, &c. scripta ad imitationem Heroidum Ovidianarum, ut recte observavit Nic. Heinsius, neque enim dubitari potest quin incidat in idem tempus, quo Naso artes suas elucubrabat, teste hoc loco, Ex. L. 1.*

Ecce parat Cæsar domito quod deficit orbi,
 Addere, nunc oriens ultime noster eris.

Tunc vero jam evulgatæ erant et libri Amorum, et Heroidum Epistolæ, sic enim ipse, lib. 3. art. Aman.

Deve tribus libris titulus quos signat amorum,
 Elige, quod docili molliter ore legas,
 Vel tibi compositâ cantetur epistola voce,
Ignotum hoc alias ille novavit opus!

The merit of the invention, therefore, of this species of writing, appears solely to belong to Ovid—it is, as Warton observes, a high improvement on the Greek Elegy, on account of its dramatic form. He adds, “The judgment of the writer must appear, by opening the complaint of the person introduced, just at such a period of time as will give occasion for the most tender sentiments, and the most violent and sudden turns of passion to be displayed.” How beautifully is this displayed in Pope’s Epistle to Abelard! a poem that has another most interesting circumstance, which Ovid appears, as well as our Drayton, to have neglected; I mean the introduction of appropriate and descriptive imagery, which relieves and recreates the fancy by the pictures and by the landscapes which accompany the characters. Ovid, in this Epistle, seems not insensible to the effect of the introduction of such scenes—and “the Leucadian Rock,” the “Antra, nemusque,” “the aquatic Lotus,” the “sacred pellucid Fountain,” and particularly

cularly the Genius of the Place, “the Naiad,” addressing the despairing Sappho, (which circumstance Pope has beautifully imitated and improved in Eloise,) are in the genuine spirit of poetical taste. Drayton, though praised by Warton, has hardly ever attended to this species of beauty—and his Epistles are in general vapid and tame. There are, however, here and there interspersed, some traits of poetic feeling; and I insert as a specimen, a description which has great merit both in painting and versification:

As in September, when our year resigns
 The *glorious Sun* to the *cold watery signs*,
 (Which thro’ the clouds, looks on the Earth in scorn)
 The little Bird, yet to salute the Morn,
 Upon the naked branches *sets her foot*,
 The leaves then lying on the *mossy root*,
 And there a silly chiripping doth keep,
 As tho’ she *fain would sing*, yet *fain would weep*,
 Praising fair Summer, *that too soon is gone*,
 Or sad for Winter, *too fast coming on*.

Lord Hervey’s Epistles are scarcely worth mentioning. The Italians have a Writer of Heroical Epistles, according to Warton, Antonio Bruni. I have not seen them—they were printed at Venice 1636, with prints from designs of Guido and Dominichino.

SAPPHO PHAONI.

ECQUID, ut inspecta est studiosæ littera dextræ,

Protinus est oculis cognita nostra tuis?

An, nisi legisses auctoris nomina Sapphûs,

Hoc breve nescires unde movetur opus?

Forſitan et quare mea ſint alterna requiras

5

Carmina, cum lyricis ſim magis apta modis.

Flendus amor meus eſt : elegeia flebile carmen ;

Non facit ad lacrymas barbitos ulla meas.

Uror, ut, indomitis ignem exercentibus Euris,

Fertilis accenſis meſſibus ardet ager.

10

Arva Phaon celebrat diverſa Typhoidos Ætnæ,

Me calor Ætnæo non minor igne coquit.

Nec mihi, diſpoſitis quæ jungam carmina nervis,

Proveniunt ; vacuæ carmina mentis opus.

Nec me Pyrrhiades Methymniadeſve puellæ,

15

Nec me Leſbiadum cætera turba juvant.

Vilis Anaſtorie, vilis mihi candida Cydno :

Non oculis grata eſt Atthis, ut ante, meis ;

NOTES.

VER. 2] The force of Protinus is loſt in the tranſlation.

VER. 9. Uror,] The repetition of “ I burn, I burn,” and the whole tone of the lines in Pope, are evidently copied from Sir Carr. Scrope’s tranſlation of this Epistle :

“ I burn, I burn, like kindled fields of corn,
When by the driving winds the flames are born.”

Atque

SAPPHO TO PHAON.

SAY, lovely youth, that dost my heart command,
 Can Phaon's eyes forget his Sappho's hand?
 Must then her name the wretched writer prove,
 To thy remembrance lost, as to thy love?
 Ask not the cause that I new numbers chuse, 5
 The Lute neglected, and the Lyric muse;
 Love taught my tears in sadder notes to flow,
 And tun'd my heart to Elegies of woe.
 I burn, I burn, as when through ripen'd corn
 By driving winds the spreading flames are borne! 10
 Phaon to Ætna's scorching fields retires,
 While I consume with more than Ætna's fires!
 No more my soul a charm in music finds;
 Music has charms alone for peaceful minds.
 Soft scenes of solitude no more can please, 15
 Love enters there, and I'm my own disease.
 No more the Lesbian dames my passion move,
 Once the dear objects of my guilty love;

NOTES.

VER. 17. *No more*] Gross as these allusions are, the images of
 the original are softened in the translation.

Atque aliæ centum, quas non sine crimine amavi :

Improbe, multarum quod fuit, unus habes. 20

Est in te facies, sunt apti lusibus anni.

O facies oculis infidiosa meis !

Sume fidem et pharetram ; fies manifestus Apollo :

Accedant capiti cornua ; Bacchus eris.

Et Phœbus Daphnen, et Gnosida Bacchus amavit ;

Nec norat lyricos illa, vel illa modos. 30

At mihi Pegasides blandissima carmina dictant ;

Jam canitur toto nomen in orbe meum.

Nec plus Alcæus, confors patriæque lyræque,

Laudis habet, quamvis grandius ille sonet.

Si mihi difficilis formam natura negavit ; 35

Ingenio formæ damna rependo meæ.

Sum brevis ; at nomen, quod terras impleat omnes,

Est mihi ; mensuram nominis ipsa fero. 40

Candida si non sum, placuit Cepheia Perseo,

Andromede, patriæ fusca colore suæ ;

All other loves are lost in only thine,
 Ah youth ungrateful to a flame like mine! 20
 Whom would not all those blooming charms surprize,
 Those heav'nly looks, and dear deluding eyes?
 The harp and bow would you like Phœbus bear,
 A brighter Phœbus Phaon might appear;
 Would you with ivy wreath your flowing hair, 25
 Not Bacchus' self with Phaon could compare:
 Yet Phœbus lov'd, and Bacchus felt the flame,
 One Daphne warm'd, and one the Cretan dame;
 Nymphs that in verse no more could rival me,
 Than ev'n those Gods contend in charms with thee. 30
 The muses teach me all their softest lays,
 And the wide world resounds with Sappho's praise.
 Tho' great Alcæus more sublimely sings,
 And strikes with bolder rage the sounding strings,
 No less renown attends the moving lyre, 35
 Which Venus tunes, and all her loves inspire;
 To me what nature has in charms deny'd,
 Is well by wit's more lasting flames supply'd.
 Tho' short my stature, yet my name extends
 To heav'n itself, and earth's remotest ends. 40
 Brown as I am, an Ethiopian dame
 Inspir'd young Perseus with a gen'rous flame;

NOTES.

VER. 26. *Not Bacchus' self*] These lines were evidently copied
 in the famous epigram of Lumine Acon dextro, &c. made on
 Louis de Maguiron, the favourite of Henry the Third of France,
 and the beautiful Princess of Eboli, who was deprived of the sight
 of one of her eyes:

Blande pure, lumen quod habes, concede forori

Sic tu cæcus Amor, sic erit illa Venus.

WARTON.

Turtles

Et variis albæ junguntur sæpe columbæ,
 Et niger a viridi turtur amatur ave.
 Si, nisi quæ facie poterit te digna videri, 45
 Nulla futura tua est ; nulla futura tua est,
 At me cum legeres, etiam formosa videbar ;
 Unam jurabas usque decere loqui.
 Cantabam, memini (meminerunt omnia amantes)
 Oscula cantanti tu mihi rapta dabas. 50
 Hæc quoque laudabas ; omnique a parte placebam,
 Sed tum præcipue, cum fit amoris opus.
 Tunc te plus solito lascivia nostra juvabat, 60
 Crebraque mobilitas, aptaque verba joco ;
 Quique, ubi jam amborum fuerat confusa voluptas,
 Plurimus in lasso corpore languor erat.
 Nunc tibi Sicelides veniunt nova præda puellæ ;
 Quid mihi cum Lesbos ? Sicelis esse volo.
 At vos erronem tellure remittite nostrum,
 Nisiades matres, Nisiadesque nurus.
 Neu vos decipiant blandæ mendacia linguæ : 65
 Quæ dicit vobis, dixerat ante mihi.
 Tu quoque quæ montes celebras, Erycina, Sicanos,
 (Nam tua sum) vati consule, diva tuæ.

NOTES.

VER. 49. *Cantabam,*] Sir Carr. Scrope's translation of this passage is nearer the original, and more natural, as well as elegant :

“ *For they who truly love, remember all.*”

Turtles and doves of different hues unite,
 And glossy jet is pair'd with shining white.
 If to no charms thou wilt thy heart resign, 45
 But such as merit, such as equal thine,
 By none, alas ! by none thou can'st be mov'd,
 Phaon alone by Phaon must be lov'd !
 Yet once thy Sappho could thy cares employ,
 Once in her arms you center'd all your joy : 50
 No time the dear remembrance can remove,
 For oh ! how vast a memory has love ?
 My music, then, you could for ever hear,
 And all my words were music to your ear.
 You stopp'd with kisses my enchanting tongue, 55
 And found my kisses sweeter than my song.
 In all I pleas'd, but most in what was best ;
 And the last joy was dearer than the rest.
 Then with each word, each glance, each motion fir'd,
 You still enjoy'd, and yet you still desir'd, 60
 Till all dissolving in the trance we lay,
 And in tumultuous raptures dy'd away.
 The fair Sicilians now thy soul inflame ;
 Why was I born, ye Gods, a Lesbian dame ?
 But ah ! beware, Sicilian nymphs ! nor boast 65
 That wand'ring heart which I so lately lost ;
 Nor be with all those tempting words abus'd,
 Those tempting words were all to Sappho us'd.

NOTES.

VER. 51. *No time, &c.*] This is very inferior to the conciseness and simplicity of the original, *memini* (*meminerunt omnia amantes*).

And

An gravis inceptum peragit fortuna tenorem? 70

Et manet in cursu semper acerba suo?

Sex mihi natales ierant, cum lecta parentis

Ante diem lacrymas ossa bibere meas.

Arfit inops frater, victus meretricis amore;

Mistaque cum turpi damna pudore tulit.

Factus inops agili peragit freta cœrula remo: 75

Quasque male amisit, nunc male quærit opes:

Me quoque, quod monui bene multa fideliter, odit.

Hoc mihi libertas, hoc pia lingua dedit.

Et tanquam defint, quæ me sine fine fatigent,

Accumulat curas filia parva meas.

Ultima tu nostris accedis causa querelis:

Non agitur vento nostra carina suo. 80

Ecce, jacent collo sparsi sine lege capilli;

Nec premit articulos lucida gemma meos.

Veste tegor vili: nullum est in crinibus aurum:

Non Arabo noster rore capillus olet.

Cui colar infelix? aut cui placuisse laborem?

Ille mihi cultus unicus auctor abest.

Molle meum levibus cor est violabile telis;

Et semper causa est, cur ego semper amem. 90

Sive ita nascenti legem dixere sorores,

Nec data sunt vitæ fila severa meæ;

Sive abeunt studia in mores, artesque magistræ,

Ingenium nobis molle Thalia facit.

Quid mirum, si me primæ lanuginis ætas

Abstulit, atque anni, quos vir amare potest?

Hunc

And you that rule Sicilia's happy plains, 70
Have pity, Venus, on your Poet's pains !
Shall fortune still in one sad tenor run,
And still increase the woes so soon begun ?
Inur'd to sorrow from my tender years,
My parent's ashes drank my early tears ;
My brother next, neglecting wealth and fame, 75
Ignobly burn'd in a destructive flame :
An infant daughter late my griefs increas'd,
And all a mother's cares distract my breast.
Alas! what more could fate itself impose,
But thee, the last and greatest of my woes ? 80
No more my robes in waving purple flow,
Nor on my hand the sparkling di'monds glow ;
No more my locks in ringlets curl'd diffuse
The costly sweetness of Arabian dews,
Nor braids of gold the varied tresses bind, 85
That fly disordered with the wanton wind :
For whom should Sappho use such arts as these ?
He's gone, whom only she desir'd to please !
Cupid's light darts my tender bosom move,
Still is there cause for Sappho still to love : 90
So from my birth the Sisters fix'd my doom,
And gave to Venus all my life to come ;
Or, while my Muse in melting notes complains,
My yielding heart keeps measure to my strains.
By charms like thine which all my soul have won,
Who might not—ah ! who would not be undone ?
For

Hunc ne pro Cephalo raperes, Aurora, timebam :

Et faceres ; sed te prima rapina tenet.

Hunc si conspiciat quæ conspicit omnia, Phœbe ;

Jussus erit somnos continuare Phaon. 100

Hunc Venus in cœlum curru vexisset eburno ;

Sed videt et Marti posse placere suo.

O nec adhuc juvenis, nec jam puer ! utilis ætas !

O decus, atque ævi gloria magna tui !

Huc ades, inque sinus, formose, relabere nostros :

Non ut ames oro, verum ut amare finas. 106

Scribimus, et lacrymis oculi rorantur obortis :

Aspice, quam sit in hoc multa litura loco.

Si tam certus eras hinc ire, modestius isses, 110

Et modo dixisses : Lesbi puella, vale.

Non tecum lacrymas, non oscula summa tulisti ;

Denique non timui, quod dolitura fui.

Nil de te mecum est, nisi tantum injuria : nec tu,

Admoneat quod te, pignus amantis habes.

NOTES.

VER. 107. *Scribimus,*] Scrope's translation in this passage again excels Pope's :

“ My constant falling tears the paper stain,
And my weak hand, &c.”

For those Aurora Cephalus might scorn,
 And with fresh blushes paint the conscious morn.
 For those might Cynthia lengthen Phaon's sleep,
 And bid Endymion nightly tend his sheep. 100
 Venus for those had rapt thee to the skies,
 But Mars on thee might look with Venus' eyes.
 O scarce a youth, yet scarce a tender boy!
 O useful time for lovers to employ!
 Pride of thy age, and glory of thy race, 105
 Come to these arms, and melt in this embrace!
 The vows you never will return, receive;
 And take at least the love you will not give.
 See, while I write, my words are lost in tears!
 The less my sense, the more my love appears. 110
 Sure 'twas not much to bid one kind adieu,
 (At least to feign was never hard to you,)
 Farewell, my Lesbian love, you might have said;
 Or coldly thus, Farewell, O Lesbian maid!
 No tear did you, no parting kiss receive, 115
 Nor knew I then how much I was to grieve.
 No lover's gift your Sappho could confer,
 And wrongs and woes were all you left with her.

NOTES.

VER. 110. *The less my sense, the more my love appears.*] Ruff-head observes, that this line is superior to the original,

Aspice, quam sit in hoc multa litura loco;

which he thinks flat and languid: but the simplicity of the appeal to the blot on her paper is admirable, and should be only mentioned *as a fact*. The imitator has destroyed the whole beauty of the line, by a quaint antithesis, and a laboured arrangement of words, which are not natural in affliction.

No

Non mandata dedi ; neque enim mandata dedissem
 Ulla, nisi ut nolles immemor esse mei. 120
 Per tibi, qui nunquam longe discedat ; Amorem,
 Perque novem juro, numina nostra, Deas ;
 Cum mihi nescio quis, Fugiunt tua gaudia, dixit :
 Nec me flere diu, nec potuisse loqui ;
 Et lacrymæ deerant oculis, et lingua palato : 125
 Astrictum gelido frigore pectus erat.
 Postquam se dolor invenit ; nec pectora plangi,
 Nec puduit scissis exululare comis.
 Non aliter quam si nati pia mater adempti
 Portet ad extructos corpus inane rogos.
 Gaudet, et e nostro crescit mœrore Charaxus 135
 Frater ; et ante oculos itque reditque meos.
 Utque pudenda mei videatur causa doloris ;
 Quid dolet hæc : certe filia vivit, ait.
 Non veniunt in idem pudor atque amor : omne videbat
 Vulgus ; eram lacero pectus aperta sinu. 140
 Tu mihi cura, Phaon ; te somnia nostra reducunt ;
 Somnia formoso candidiora die.

NOTES.

VER. 120. *esse mei.*] Trapp, in his Prelections, severely censures Ovid for his laziness and carelessness in ending so many of his pentameter verses with the words, *mei*, *tui*, and *sui* ; a fault which Tibullus and Propertius have avoided. But I cannot be of Trapp's opinion, that it is improper to end pentameter verses with words of three or more syllables ; which certainly gives a variety to the numbers, and is frequently done in some of the best Greek epigrams.

WARTON.

No charge I gave you, and no charge could give,
 But this, Be mindful of our loves, and live. 120
 Now by the Nine, those pow'rs ador'd by me,
 And Love, the God that ever waits on thee,
 When first I heard (from whom I hardly knew)
 That you were fled, and all my joys with you,
 Like some sad statue, speechless, pale I stood, 125
 Grief chill'd my breast, and stopp'd my freezing blood;
 No sigh to rise, no tear had pow'r to flow,
 Fix'd in a stupid lethargy of woe:
 But when its way th' impetuous passion found,
 I rend my tresses, and my breast I wound; 130
 I rave, then weep; I curse, and then complain;
 Now swell to rage, now melt in tears again.
 Not fiercer pangs distract the mournful dame,
 Whose first-born infant feeds the fun'ral flame.
 My scornful brother with a smile appears, 135
 Insults my woes, and triumphs in my tears,
 His hated image ever haunts my eyes,
 And why this grief? thy daughter lives, he cries.
 Stung with my love, and furious with despair,
 All torn my garments, and my bosom bare, 140
 My woes, thy crimes, I to the world proclaim;
 Such inconsistent things are love and shame!

NOTES.

VER. 125. *Like some sad statue,*] This image is not in the original, but it is very pleasingly introduced.

VER. 139. *Stung with my love,*] The ten next verses are much superior to the original.

WARTON.

'Tis

Illic te invenio, quanquam regionibus absis ; 145
 Sed non longa fatis gaudia fomnus habet.
 Sæpe tuos nostra cervice onerare lacertos,
 Sæpe tuæ videor supposuisse meos. 150
 Blandior interdum, verisque simillima verba
 Eloquor ; et vigilant sensibus ora meis.
 Oscula cognosco ; quæ tu committere linguæ,
 Aptaque confueras accipere, apta dare.
 Ulteriora pudet narrare ; sed omnia fiunt,
 Et juvat, et sine te non libet esse mihi.
 At cum se Titan ostendit, et omnia secum ;
 Tam cito me fomnos destituisse queror.
 Antra nemusque peto, tanquam nemus antraque
 profint. 160
 Conscia deliciis illa fuere tuis.
 Illuc mentis inops, ut quam furialis Erichtho
 Impulit, in collo crine jacente feror.
 Antra vident oculi scabro pendentia topko,
 Quæ mihi Mygdonii marmoris instar erunt.
 Invenio sylvam, quæ sæpe cubilia nobis 166
 Præbuit, et multa texit opaca coma.

NOTES.

VER. 160. *Antra nemusque*] Better rendered by Scrope :

“ Soon as I rise I haunt the *caves and groves*.”

'Tis thou art all my care and my delight,
 My daily longing, and my dream by night :
 Oh night more pleasing than the brightest day, 145
 When fancy gives what absence takes away,
 And, dress'd in all its visionary charms,
 Restores my fair deserter to my arms !
 Then round your neck in wanton wreath I twine,
 Then you, methinks, as fondly circle mine : 150
 A thousand tender words I hear and speak ;
 A thousand melting kisses give, and take :
 Then fiercer joys, I blush to mention these,
 Yet, while I blush, confess how much they please.
 But when, with day, the sweet delusions fly, 155
 And all things wake to life and joy, but I,
 As if once more forsaken, I complain,
 And close my eyes to dream of you again :
 Then frantic rise, and like some Fury rove
 Through lonely plains, and through the silent grove,
 As if the silent grove, and lonely plains, 161
 That knew my pleasures, could relieve my pains.
 I view the grotto, once the scene of love,
 The rocks around, the hanging roofs above,
 That charm'd me more, with native moss o'ergrown,
 Than Phrygian marble, or the Parian stone, 166
 I find

NOTES.

VER. 159. *Through lonely plains,*] *Antra nemusque* are not well rendered by "through lonely plains, &c." Ovid is concise and specific, Pope *general*.

At non invenio dominum fylvæque, meumque.

Vile solum locus est : dos erat ille loci.

Agnovi pressas noti mihi cespitis herbas : 170

De nostro curvum pondere gramen erat.

Incubui, tetigique locum qua parte fuisti;

Grata prius lacrymas combibit herba meas.

Quinetiam rami positis lugere videntur

Frondeb; et nullæ dulce queruntur aves.

Sola virum non ulta pie mœstissima mater 175

Concinit Ismarium Daulias ales Ityn.

Ales Ityn, Sappho desertos cantat amores :

Hactenus, ut media cætera nocte silent.

Est nitidus, vitroque magis perlucidus omni, 180

Fons facer ; hunc multi numen habere putant.

Quem supra ramos expandit aquatica lotos,

Una nemus ; tenero cespite terra viret.

Hic ego cum lassos posuissem fletibus artus, 185

Constitit ante oculos Naias una meos.

Constitit, et dixit, “ Quoniam non ignibus æquis

“ Ureris, Ambracias terra petenda tibi.

“ Phœbus

I find the shades that veil'd our joys before ;
 But, Phaon gone, those shades delight no more.
 Here the press'd herbs with bending tops betray
 Where oft entwin'd in am'rous folds we lay ; 170
 I kiss that earth which once was press'd by you,
 And all with tears the withering herbs bedew.
 For thee the fading trees appear to mourn,
 And birds defer their songs till thy return :
 Night shades the groves, and all in silence lie, 175
 All but the mournful Philomel and I :
 With mournful Philomel I join my strain,
 Of Tereus she, of Phaon I complain.

A spring there is, whose silver waters show,
 Clear as a glass, the shining sands below : 180
 A flow'ry Lotos spreads its arms above,
 Shades all the banks, and seems itself a grove ;
 Eternal greens the mossy margin grace,
 Watch'd by the sylvan Genius of the place :
 Here as I lay, and swell'd with tears the flood, 185
 Before my sight a wat'ry Virgin stood :
 She stood and cry'd, " O you that love in vain !
 " Fly hence, and seek the fair Leucadian main ;
 " There

NOTES.

VER. 188. *Leucadian main* ;] Addison, with his usual exquisite humour, has given, in the 233d Spectator, an account of the persons, male and female, who leaped from the promontory of Leucate into the Ionian sea, in order to cure themselves of the passion of love. Their various characters, and effects of this leap, are described with infinite pleasantry. One hundred and twenty-four males, and one hundred and twenty-six females, took the leap in the 250th Olympiad ; out of them one hundred and twenty were

“ Phœbus ab excelso, quantum patet, aspicit æquor:

“ Actiacum populi Leucadiumque vocant.

“ Hinc se Deucalion Pyrrhæ succensus amore

“ Misit, et illæso corpore pressit aquas. 195

“ Nec mora: versus Amor tetigit lentissima Pyrrhæ

“ Pectora; Deucalion igne levatus erat.

“ Hanc legem locus ille tenet, pete protinus altam

“ Leucadia; nec faxo defiluisse time.”

Ut monuit, cum voce abiit. Ego frigida surgo: 200

Nec gravidæ lacrymas continuere genæ.

Ibimus, o Nymphæ, monstrataque saxa petemus.

Sit procul infano victus amore timor.

Quicquid erit, melius quam nunc erit: aura, subito.

Et mea non magnum corpora pondus habent.

Tu quoque, mollis Amor, pennas suppone cadenti:

Ne sim Leucadiæ mortua crimen aquæ.

Inde

NOTES.

perfectly cured. Sappho, arrayed like a Spartan virgin, and her harp in her hand, threw herself from the rock with such intrepidity, as was never before observed in any who had attempted that very dangerous leap; from whence she never rose again, but was said to be changed into a swan as she fell, and was seen hovering in the air in that shape. Alcæus arrived at the promontory of Leucate that very evening, in order to take the leap on her account; but hearing that her body could not be found, he very generously lamented her fall, and is said to have written his 125th ode on that occasion.

WARTON.

“ There stands a rock, from whose impending steep
 “ Apollo’s fane surveys the rolling deep ; 190
 “ There injur’d lovers, leaping from above,
 “ Their flames extinguish, and forget to love.
 “ Deucalion once with hopeless fury burn’d,
 “ In vain he lov’d, relentless Pyrrha scorn’d : 194
 “ But when from hence he plung’d into the main,
 “ Deucalion scorn’d, and Pyrrha lov’d in vain.
 “ Haste, Sappho, haste, from high Leucadia throw
 “ Thy wretched weight, nor dread the deeps below!”
 She spoke, and vanish’d with the voice—I rise,
 And silent tears fall trickling from my eyes. 200
 I go, ye Nymphs! those rocks and seas to prove;
 How much I fear, but ah, how much I love!
 I go, ye Nymphs, where furious love inspires;
 Let female fears submit to female fires.
 To rocks and seas I fly from Phaon’s hate, 205
 And hope from seas and rocks a milder fate.
 Ye gentle gales, beneath my body blow,
 And softly lay me on the waves below!
 And thou, kind Love, my sinking limbs sustain,
 Spread thy soft wings, and waft me o’er the main, }
 Nor let a Lover’s death the guiltless flood profane! }
 On

NOTES.

VER. 207. *Ye gentle gales,*] These two lines have been quoted as the most smooth and mellifluous in our language; and they are supposed to derive their sweetness and harmony from the mixture of so many Iambics. Pope himself preferred the following line to all he had written, with respect to harmony:

Lo, where Mæotis sleeps, and hardly flows—— WARTON.

Inde chelyn Phœbo communia munera ponam :

Et sub ea versus unus et alter erunt.

“ Grata lyram posui tibi, Phœbe, poëtria Sappho :

“ Convenit illa mihi, convenit illa tibi.”

Cur tamen Actiacas miseram me mittis ad oras,

Cum profugum possis ipse referre pedem ?

Tu mihi Leucadia potes esse salubrior unda : 220

Et forma et meritis tu mihi Phœbus eris,

An potes, o scopulis undaque ferocior illa,

Si moriar, titulum mortis habere meæ ?

At quanto melius jungi mea pectora tecum,

Quam poterant faxis præcipitanda dari ! 225

Hæc sunt illa, Phaon, quæ tu laudare solebas ;

Visæque sunt toties ingeniosa tibi,

Nunc vellem facunda forent : dolor artibus obstat ;

Ingeniumque meis substitit omne malis,

Non

NOTES.

VER. 223.] The translation by Philips of Sappho's beautiful relic does not, though eloquent, breathe the spirit of the original.

VER. 227.] Little can be added to the character that Addison has so elegantly drawn of Sappho in the 223d and 229th numbers of the Spectator; in which are inserted the translations which Philips, under Addison's eye, gave of the two only remaining of her exquisite odes; one preserved by Dionysius Halicarnassus, and the other by Longinus. To the remarks that Pearce has made on the latter, I cannot forbear subjoining a remark of Tanaquil Faber on a secret and almost unobserved beauty of this ode: that in the eight last lines, the article *δὲ*, in the original, is repeated seven times, to represent the short breathings of a person in the act of fainting away, and pronouncing every syllable with difficulty. Two beautiful fragments are preserved; the first consisting only of four lines in Fulvius Urfinus, which Horace has imitated

On Phœbus' shrine my harp I'll then bestow, 212

And this Inscription shall be plac'd below,

“ Here she who sung, to him that did inspire,

“ Sappho to Phœbus consecrates her Lyre; 215

“ What suits with Sappho, Phœbus, suits with thee;

“ The gift, the giver, and the God agree.”

But why, alas, relentless youth, ah why
To distant Seas must tender Sappho fly?

Thy charms than those may far more pow'rful be,

And Phœbus' self is less a God to me. 221

Ah! canst thou doom me to the rocks and sea,

Oh far more faithless and more hard than they?

Ah! canst thou rather see this tender breast

Dash'd on these rocks than to thy bosom prest? 225

This breast which once, in vain! you lik'd so well;

Where the Loves play'd, and where the Muses dwell.

Alas!

NOTES.

tated in the twelfth ode of the third book, *Tibi qualum, &c.*; and the other the beginning of an ode addressed to Evening, by Demetrius Phalareus, in the Oxford edition, by Gale, p. 104.

In one of Akenfide's odes to lyric poetry, which have been too much depreciated, are two fine stanzas: one in the character of Alcæus, and the other on the character of Sappho:

— Spirat adhuc Amor
Vivuntque commissi calores
Æoliæ fidibus puellæ!

WARTON.

VER. 226. *This breast, &c.*] “*Lik'd*” seems a very unsuitable expression in the present day; it was a word, however, among our early writers, of greater force and significance:

“ What! I that lov'd, and you that *lik'd*,
Shall we begin to wrangle?

No, no, no; my heart's fix'd,

And cannot disentangle.”

Old Ballad.

Non mihi respondent veteres in carmina vires. 230

Plectra dolore tacent : muta dolore lyra est.

Lesbides æquoreæ, nupturaque nuptaque proles ;

Lesbides, Æolia nomina dicta lyra ;

Lesbides, infamem quæ me fecistis amatæ ;

Definite ad citharas turba venire meas. 234

Abstulit omne Phaon, quod vobis ante placebat.

(Me miseram ! dixi quam modo pene, meus !)

Efficite ut redeat : vates quoque vestra redibit.

Ingenio vires ille dat, ille rapit, 240

Ecquid ego precibus ? pectusne agreste movetur ?

An riget ? et Zephyri verba caduca ferunt ?

Qui mea verba ferunt, vellem tua vela referrent,

Hoc te, si faperes, lente, decebat opus.

Sive redis, puppique tuæ votiva parantur

Munera ; quid laceras pectora nostra mora ?

Solve ratem : Venus orta mari, mare præstet eunti.

Aura dabit cursum ; tu modo solve ratem.

Ipse

Alas! the Muses now no more inspire,
 Untun'd my lute, and silent is my lyre.
 My languid numbers have forgot to flow, 230
 And fancy sinks beneath the weight of woe.
 Ye Lesbian Virgins, and ye Lesbian dames,
 Themes of my verse, and objects of my flames,
 No more your groves with my glad songs shall ring,
 No more these hands shall touch the trembling string:
 My Phaon's fled, and I those arts resign 236
 (Wretch that I am, to call that Phaon mine!)
 Return, fair youth, return, and bring along
 Joy to my soul, and vigour to my song:
 Absent from thee, the poet's flame expires; 240
 But ah! how fiercely burn the Lover's fires?
 Gods! can no pray'rs, no sighs, no numbers move
 One savage heart, or teach it how to love?
 The winds my pray'rs, my sighs, my numbers bear,
 The flying winds have lost them all in air! 245
 Or when, alas! shall more auspicious gales
 To these fond eyes restore thy welcome sails!
 If you return—ah why these long delays?
 Poor Sappho dies while careless Phaon stays.
 O launch the bark, nor fear the wat'ry plain; 250
 Venus for thee shall smooth her native main.

O launch

NOTES.

VER. 236. *My Phaon*] Fenton translated this epistle, but with a manifest inferiority to Pope. He added an original poem of his own, an epistle of Phaon to Sappho; which appears to be one of the feeblest in the collection of his poems, among which some are truly excellent.

WARTON.

Ipse gubernabit residens in puppe Cupido :

Ipse dabit tenera vela legetque manu,

Sive juvat longe fugisse Pelasgida Sappho ;

(Non tamen invenies, cur ego digna fuga.) 255

[O saltem miseræ, Crudelis, epistola dicat :

Ut mihi Leucadiæ fata petantur aquæ.]

O launch thy bark, secure of prosp'rous gales ;
 Cupid for thee shall spread the swelling sails.
 If you will fly—(yet ah ! what cause can be,
 Too cruel youth, that you should fly from me ?)
 If not from Phaon I must hope for ease, 256
 Ah let me seek it from the raging seas :
 To raging seas unpity'd I'll remove,
 And either cease to live or cease to love !

NOTES.

VER. 253. *Cupid for thee*] This image is very inferior to the original, as it is more vague and general : the picture in the original is strikingly beautiful. The circumstances which make it so, are omitted by Pope :

“ *Ipse gubernabit residens in puppe Cupido,
 Ipse dabit tenera vela legetque manu.*”

This would form a beautiful subject for Mr. Flaxman, who has made such correct, elegant, and classical drawings for Homer.

THIS Epistle is translated by Pope with elegance, and much excels any Dryden translated in the volume he published; several of which were done by some "of the mob of gentlemen that wrote with ease;" that is, Sir C. Scroop, Caryl, Pooley, Wright, Tate, Buckingham, Cooper, and other careless rhymers. Lord Somers translated Dido to Æneas, and Ariadne to Theseus. A good translation of these epistles is as much wanted as one of Juvenal; for out of sixteen satires of that poet, Dryden himself translated but six. We can now boast of happy translations in verse of almost all the great poets of antiquity, whilst the French have been poorly contented with only prose translations of Homer and Horace; which, says Cervantes, can no more resemble the original than the wrong side of tapestry can represent the right. The inability of the French tongue to express many Greek or Roman ideas with facility and grace is here visible; but the Italians have Horace translated by Pallavicini, Theocritus by Ricolotti and Salvini, Ovid by Anguillara, the Æneid, admirably well, in blank verse, by Annibal Caro, and the Georgics, in blank verse also, by Daniello, and Lucretius by Marchetti.

One of the most learned commentaries on any classic is that of Mezeriac on the epistles of Ovid. It seems strange he should have employed so much labour on such a writer. The very best life of Æsop is also by Mezeriac; a book so scarce, that neither Bentley nor Bayle had seen it when they first wrote on Æsop. It was reprinted in the *Memoires de Literature* of M. de Sallengre 1717, tom. i. p. 87. This is the author whom Malherbe, with his usual bluntness, asked, when he published his edition of Diophantus, "If it would lessen the price of bread?"

There was a very early translation of the epistles of Ovid ascribed to Shakespear, which error, like many others, has been rectified by that able and accurate enquirer, Dr. Farmer, who has shewn that they were translated by Thomas Heywood, and inserted in his *Britaine's Troy*, 1609.

One of the best imitations of Ovid is a Latin epistle of the Count Balthasar Castiglione, author of the celebrated *Courtier*, addressed to his absent wife.

WARTON.

Dr.

Dr. Warton observes, that this Translation is superior to any of Dryden's. If, indeed, we compare Pope's Translations with those of any other writer, their superiority must be strikingly apparent. There is a *finish* in them, a correctness, a *natural* flow, and a tone of originality, added to a wonderful propriety and beauty of expression and language. The literary world has of late been gratified by some excellent Translations from the Classics—of the Georgics, by Sotheby—Horace, by Boscawen—Juvenal, by Gifford—and Anacreon, by Moore; whose version, though not always quite faithful, is truly spirited and elegant.

If Pope ever fails, it is where he *generalises* too much. This is particularly objectionable, where in the original there is any *marked, distinct*, and beautiful *Picture*: so, as it has been observed, Pope only says,

“Cupid for thee shall spread the swelling sail;”

whereas in Ovid, Cupid appears before us in the very act of guiding, the vessel seated as the pilot, and with his *tender* HAND, (*tenerâ manu*) contracting, or letting flow, the sail. I need not point out another beauty in the original, the repetition of the word “*Ipsè*.”

ELOISA TO ABELARD.

O Abelard, ill-fated youth !
Thy tale shall justify this truth.
But well I weet, thy cruel wrong,
Adorns a nobler Poet's song :
Dan Pope, for thy misfortune griev'd,
With kind concern and skill has weav'd
A filken web ; and ne'er shall fade
Its colours ; gently has he laid
The mantle o'er thy sad distress,
And Venus shall the texture bless.

PRIOR.

ARGUMENT.

ABELARD and Eloisa flourished in the twelfth century; they were two of the most distinguished persons of their age in learning and beauty, but for nothing more famous than for their unfortunate passion. After a long course of calamities, they retired each to a several Convent, and consecrated the remainder of their days to religion. It was many years after this separation, that a letter of Abelard's to a Friend, which contained the history of his misfortune, fell into the hands of Eloisa. This awakening all her tenderness, occasioned those celebrated letters (out of which the following is partly extracted) which give so lively a picture of the struggles of grace and nature, virtue and passion. POPE.

A Traveller who visited the Convent about the year 1768 (see *Annual Register*) says, that its situation and prospects by no means resemble Pope's beautiful and romantic description of it. Father St. Romain, the officiating Priest, walked with him round the whole demesne. The Abbess, who was in her eighty-second year, desired to see our Traveller, for she said she was his countrywoman, and allied to the extinct families of Lifford and Stafford. She was aunt to the then Duke de Rochfaulcault; and being fifth in succession, as Abbess of that Convent, hoped it would become a kind of patrimony. We know, alas! what has since happened both to her Family and her Convent! The community seemed to know but little of the afflicting story of their Founder. Little remains of the original building but a few pointed arches. In examining the tombs of these unfortunate lovers, he observed that Eloisa appeared much taller than Abelard. WARTON.

ELOISA TO ABELARD*.

IN these deep folitudes and awful cells,
 Where heav'nly-penfive contemplation dwells,
 And ever-mufing melancholy reigns ;
 What means this tumult in a Vefal's veins ?
 Why rove my thoughts beyond this laft retreat ? 5
 Why feels my heart its long-forgotten heat ?
 Yet, yet I love !—From Abelard it came,
 And Eloifa yet muft kifs the name.

Dear fatal name ! reft ever unreveal'd,
 Nor pafs thefe lips in holy filence feal'd : 10
 Hide it, my heart, within that clofe difguife,
 Where mix'd with God's, his lov'd Idea lies :
 O write it not, my hand—the name appears
 Already written—wafh it out, my tears !

In

NOTES.

* However happy and judicious the fubject of this Epiftle may be thought to be, as displaying the various conflicts and tumults between duty and pleafure, between penitence and paffion, that agitated the mind of Eloifa ; yet, we muft candidly own, that the principal circumftance of diftrefs is of fo indelicate a nature, that it is, with difficulty difguifed by the exquisite art and addrefs of the poet. The capital and unrivalled beauties of the poem arife from the ftriking images and descriptions of the Convent, and from the fentiments drawn from the myftical books of devotion, particularly Madame Guion and the Archbishop of Cambray. WARTON.

In vain lost Eloïsa weeps and prays, 15
Her heart still dictates, and her hand obeys.

Relentless walls! whose darksome round contains
Repentant sighs, and voluntary pains :
Ye rugged rocks, which holy knees have worn ;
Ye grotts and caverns shagg'd with horrid thorn! 20
Shrines! where their vigils pale-ey'd virgins keep,
And pitying faints, whose statues learn to weep!
Tho' cold like you, unmov'd and silent grown,
I have not yet forgot myself to stone.

All is not Heav'n's while Abelard has part, 25
Still rebel nature holds out half my heart ;
Nor pray'rs nor fasts its stubborn pulse restrain,
Nor tears for ages taught to flow in vain.

Soon as thy letters trembling I unclofe,
That well-known name awakens all my woes. 30
Oh

VARIATIONS.

VER. 25.] "Heav'n claims me all in vain, while he" — was the former reading.

NOTES.

VER. 24. *Forgot myself to stone.*] This is an expression of Milton; as is also, *caverns shagg'd with horrid thorn*, and the epithets, *pale-ey'd*, *twilight*, *low thoughted care*, and others, are first used in the smaller poems of Milton, which Pope seems to have been just reading.

Some of these circumstances, in the scenery view of the monastery, have perhaps a little impropriety when introduced into a place so lately founded as was the Paraclete; but are so well imagined, and so highly painted, that they demand excuse.

WARTON

IMITATIONS.

VER. 24.] "Forgot myself to marble." MILTON.

Oh name for ever sad! for ever dear!
 Still breath'd in sighs, still usher'd with a tear.
 I tremble too, where'er my own I find,
 Some dire misfortune follows close behind.
 Line after line my gushing eyes o'erflow, 35
 Led through a sad variety of woe:
 Now warm in love, now with'ring in my bloom,
 Lost in a convent's solitary gloom!
 There stern Religion quench'd th' unwilling flame,
 There dy'd the best of passions, Love and Fame. 40

Yet write, oh write me all, that I may join
 Griefs to thy griefs, and echo sighs to thine.
 Nor foes nor fortune take this pow'r away;
 And is my Abelard less kind than they?
 Tears still are mine, and those I need not spare, 45
 Love but demands what else were shed in pray'r;
 No happier task these faded eyes pursue;
 To read and weep is all they now can do.

Then

NOTES.

VER. 40. *Love and Fame.*] Fame for ambition.

VER. 41. *Yet write,*] This is taken from the Latin letters that passed betwixt Eloisa and Abelard, and which had been a few years before published in London by Rawlinson, and which our poet has copied and translated in many other passages: Per ipsum Christum obsecramus, quatenus ancillulas ipsius & tuas, crebris literis de his, in quibus adhuc fluctuas, naufragiis certificare digneris, ut nos saltem quæ tibi soli remansimus, doloris vel gaudii participes habeas. Epist. Heloissæ, p. 46. From the same also, the use of letters, ver. 51, is taken and amplified; and it is a little remarkable that this use of letters is in the fourth book of Diodorus Siculus.

Then share thy pain, allow that sad relief;
 Ah, more than share it, give me all thy grief. 50
 Heav'n first taught letters for some wretch's aid,
 Some banish'd lover, or some captive maid;
 They live, they speak, they breathe what love inspires,
 Warm from the soul, and faithful to its fires,
 The virgin's wish without her fears impart, 55
 Excuse the blush, and pour out all the heart,
 Speed the soft intercourse from soul to soul,
 And waft a sigh from Indus to the Pole.

Thou know'st how guiltless first I met thy flame,
 When Love approach'd me under friendship's name;
 My fancy form'd thee of angelic kind, 61
 Some emanation of th' all-beauteous Mind.
 Those smiling eyes, attemp'ring ev'ry ray,
 Shone sweetly lambent with celestial day.

Guiltless

NOTES.

VER. 59. *Thou know'st, &c.*] This is the most exquisite description of the first commencement of passion, that our language, or perhaps any other, affords.

VER. 63. *Those smiling eyes,*] Abelard was reputed the most handsome, as well as the most learned man of his time, according to the kind of learning then in vogue. An old chronicle, quoted by Andrew du Chesne, informs us, that scholars flocked to his lectures from all quarters of the Latin world; and his cotemporary, St. Bernard, relates, that he numbered many principal ecclesiastics and cardinals at the court of Rome.—Abelard himself boasts, that when he retired into the country, he was followed by such immense crouds of scholars, that they could get neither lodgings nor provisions sufficient for them: “*Ut nec locus hospitiiis, nec terra sufficeret alimentis.*” (Abelardi Opera, p. 19.) He met
 with

Guiltless I gaz'd, heav'n listen'd while you fung ; 65
And truths divine came mended from that tongue.

From

NOTES.

with the fate of many learned men, to be embroiled in controversy and accused of heresy ; for St. Bernard, whose influence and authority was very great, got his opinion of the Trinity condemned, at a council held at Sens 1140. But the talents of Abelard were not confined to theology, jurisprudence, philosophy, and the thorny paths of scholasticism ; he gave proofs of a lively genius by many poetical performances, insomuch that he was reputed to be the author of the famous Romance of the Rose ; which, however, was indisputably written by John of Meun, a little city on the banks of the Loire, about four leagues from Orleans ; which gave occasion to Marot to exclaim, *De Jean de Meun s'enfle le cours de Loire*. It was he who continued and finished the Romance of the Rose, which William de Loris had left imperfect forty years before. If chronology did not absolutely contradict the notion of Abelard's being the author of this very celebrated piece, yet are there internal arguments sufficient to confute it. The mistake seems to have flowed from his having given Eloisa the name of Rose, in one of the many sonnets he addressed to her. In this romance there are many severe and satirical strokes on the character of Eloisa, which the pen of Abelard never would have given. In one passage she is introduced speaking with indecency and obscenity ; in another, all the vices and bad qualities of women are represented as assembled together in her alone :

*Qui les mœurs féminins savoit,
Car tres-tous en soi les avoit.*

In a very old Epistle-dedicatory, addressed to Philip the Fourth of France, by this same John of Meun, and prefixed to a French translation of Boetius, a very popular book at that time, it appears, that he also translated the Epistles of Abelard to Heloise, which were in high vogue at the court. He mentions also, that he had translated Vegetius on the Art Military, and a book called the Wonders of Ireland. These works shew us the taste of the age. His words are : “ *T'envoye ores Boece de Consolation, que j'ai translaté en François, j'avoit que bien entendes le Latin.*”

From lips like those what precept fail'd to move ?
 Too soon they taught me 'twas no sin to love :
 Back through the paths of pleasing sense I ran,
 Nor wish'd an Angel whom I lov'd a Man. 70
 Dim and remote the joys of saints I see ;
 Nor envy them that heav'n I lose for thee.

How oft, when press'd to marriage, have I said,
 Curse on all laws but those which love has made ?

Love,

NOTES.

It is to be regretted that we have no exact picture of the person and beauty of Eloisa. Abelard himself says that she was “*Facie non infima.*” Her extraordinary learning many circumstances concur to confirm ; particularly one, which is, that the Nuns of the Paraclete are wont to have the office of Whitsunday read to them in Greek, to perpetuate the memory of her understanding that language. The curious may not be displeased to be informed, that the Paraclete was built in the parish of Quincey, upon the little river of Arduzon, near Nogent, upon the Seine. A lady, learned as was Eloisa in that age, who indisputably understood the Latin, Greek, and Hebrew tongues, was a kind of prodigy. Her literature, says Abelard, “*in toto regno nominatissimam fecerat ;*” and, we may be sure, more thoroughly attached him to her. Bussy Rabutin speaks in high terms of commendation of the purity of Eloisa's Latinity ; a judgment worthy a French Count ! There is a force, but not an elegance, in her style, which is blemished, as might be expected, by many phrases unknown to the pure ages of the Roman language, and by many Hebraisms, borrowed from the translation of the Bible. WARTON.

VER. 66. *And truths divine, &c.*] He was her Preceptor in Philosophy and Divinity. WARBURTON.

VER. 73. *How oft,*] These extraordinary sentiments are plainly from the Letters: *Nihil unquam, Deus scit, in te, nisi te requisivi ;*
 te

IMITATIONS.

VER. 74. “ And own no laws but those which love ordains.”
 DRYDEN, *Cinyras and Myrrha.*

Love, free as air, at sight of human ties, 75
 Spreads his light wings, and in a moment flies.
 Let wealth, let honour, wait the wedded dame,
 August her deed, and sacred be her fame ;
 Before true passion all those views remove ;
 Fame, wealth, and honour ! what are you to Love ?
 The jealous God, when we profane his fires, 81
 Those restless passions in revenge inspires,
 And bids them make mistaken mortals groan,
 Who seek in love for aught but love alone.
 Should at my feet the world's great master fall, 85
 Himself, his throne, his world, I'd scorn 'em all ;
 Nor Cæsar's empress would I deign to prove ;
 No, make me mistress to the man I love ;
 If there be yet another name more free,
 More fond than mistress, make me that to thee !
 Oh! happy state! when souls each other draw, 91
 When love is liberty, and nature, law :
 All then is full, possessing and possess'd,
 No craving void left aking in the breast :
Ev'n

NOTES.

te purè, non tua concupiscens. Non matrimonii fœdera, non dotes aliquas expectavi. Et si uxoris nomen sanctius videtur, dulcius mihi semper extitit amicæ vocabulum, aut, si non indigneris, concubinæ vel scorti. Pope has added an injudicious thought about Cupid ; mythology is here much out of its place. WARTON.

VER. 88. *Make me mistress*] From her letters.

IMITATIONS.

VER. 75. " Love will not be confin'd by Maisterie :
 " When Maisterie comes, the Lord of Love anon
 " Flutters his wings, and forthwith is he gone."

Ev'n thought meets thought, ere from the lips it part,
 And each warm wish springs mutual from the heart.
 This sure is bliss (if bliss on earth there be),
 And once the lot of Abelard and me.

Alas how chang'd ! what sudden horrors rise !
 A naked Lover bound and bleeding lies ! 100
 Where, where was Eloïse ? her voice, her hand !
 Her poniard had oppos'd the dire command.
 Barbarian, stay ! that bloody stroke restrain ;
 The crime was common, common be the pain.
 I can no more, by shame, by rage suppress'd, 105
 Let tears, and burning blushes speak the rest.

Canst thou forget that sad, that solemn day,
 When victims at yon altar's foot we lay ?
 Canst thou forget what tears that moment fell,
 When, warm in youth, I bade the world farewell ?
 As with cold lips I kiss'd the sacred veil, 111
 The shrines all trembled, and the lamps grew pale :
 Heav'n scarce believ'd the Conquest it survey'd,
 And Saints with wonder heard the vows I made.

Yet

NOTES.

VER. 100. *A naked Lover*] One cannot forbear wishing, that, notwithstanding all the dexterity and management our poet has exerted on the occasion, these six lines had been omitted. WARTON.

VER. 108. *Yon altar's*] The altar of Paraclete, says Mr. Berrington, did not then exist ; they were not professed at the same time or place ; one was at Argenteuil, the other at St. Denys.

WARTON.

VER. 111. *As with cold lips*] This description of the solemnity of her taking the veil, the prognostics that attended it, her passion intruding itself in the midst of her devotion, VER. 115 ; the sudden check to her passion, VER. 125 ; need not be pointed out to any reader of sensibility, and lover of true poetry. WARTON.

Yet then, to those dread altars as I drew, 115
 Not on the Cross my eyes were fix'd, but you:
 Not grace, or zeal, love only was my call,
 And if I lose thy love, I lose my all.
 Come! with thy looks, thy words, relieve my woe;
 Those still at least are left thee to bestow. 120
 Still on that breast enamour'd let me lie,
 Still drink delicious poison from thy eye,
 Pant on thy lip, and to thy heart be press'd;
 Give all thou canst—and let me dream the rest.
 Ah no! instruct me other joys to prize, 125
 With other beauties charm my partial eyes,
 Full in my view set all the bright abode,
 And make my soul quit Abelard for God.

Ah think at least thy flock deserves thy care,
 Plants of thy hand, and children of thy pray'r, 130
 From the false world in early youth they fled,
 By thee to mountains, wilds, and deserts led.
 You rais'd these hallow'd walls; the desert smil'd,
 And Paradise was open'd in the Wild.
 No weeping orphan saw his father's stores 135
 Our shrines irradiate, or emblaze the floors;
 No silver fairs, by dying misers giv'n,
 Here brib'd the rage of ill-requited heav'n:

But

NOTES.

VER. 133. *You rais'd these hallow'd walls;*] He founded the Monastery. POPE.

VER. 136. *Our shrines irradiate,*] Non magis auro fulgentia atque ebore, simulacra, quàm lucos, & in iis silentia ipsa adoramus, says Pliny very finely of places of worship. WARTON.

But such plain roofs as piety could raise,
 And only vocal with the Maker's praise. 140
 In these lone walls (their days eternal bound)
 These moss-grown domes with spiry turrets crown'd,
 Where awful arches make a noon-day night,
 And the dim windows shade a solemn light;
 Thy eyes diffus'd a reconciling ray, 145
 And gleams of glory brighten'd all the day.
 But now no face divine contentment wears,
 'Tis all blank sadness, or continual tears.
 See how the force of others pray'rs I try,
 (O pious fraud of am'rous charity!) 150

But

NOTES.

VER. 141. *In these lone*] All the images drawn from the Convent, from this line down to line 170, and particularly the personification of Melancholy, expanding her dreadful wings over its whole circuit, cannot be sufficiently applauded. The fine epithet, *browner horror*, is from Dryden. It is amusing to read with this passage Mr. Gray's excellent Account of his Visit to the Grande Chartreuse. Works, 4to. p. 67.

These exquisite lines will be highly relished by all those,

——— Who never fail
 To walk the studious cloysters pale,
 And love the high-embowed roof,
 With antic pillars massy-proof;
 And storied windows richly dight,
 Casting a dim religious light;
 There let the pealing organ blow
 In the full-voic'd quire below;
 In service high and anthem clear,
 As may with sweetness through mine ear
 Dissolve me into extasies,
 And bring all heav'n before mine eyes.

Il Penseroso, v. 155.

But why should I on others pray'rs depend?
 Come thou, my father, brother, husband, friend?
 Ah let thy handmaid, sister, daughter, move,
 And all those tender names in one, thy love!
 The darksome pines that o'er yon rocks reclin'd
 Wave high, and murmur to the hollow wind, 156
 The wand'ring streams that shine between the hills,
 The grots that echo to the tinkling rills,
 The dying gales that pant upon the trees,
 The lakes that quiver to the curling breeze; 160
 No more these scenes my meditation aid,
 Or lull to rest the visionary maid.
 But o'er the twilight groves and dusky caves,
 Long sounding isles, and intermingled graves,
 Black Melancholy sits, and round her throws 165
 A death-like silence, and a dread repose:

Her

NOTES.

VER. 152. *Come thou, &c.*] The melliflence and solemn cadence of the verse, the dramatic transitions, the judicious contrasts, the language of genuine passion, uttered in the sweetest flow of music, and the pervading solemnity and grandeur of the poetical and picturesque scenery, give this Poem a wonderful charm, and exemplify Pope's observation in his Essay on Criticism, "there is a *happiness* as well as care."

PARALLEL PASSAGES.

VER. 166. *A death-like silence,*]

Caligine mixtus

Horrorem ingeminat—

Terribilis requies, et vasta silentia cingant.

Verses by Charles Bainbrigg, on the death of Edward King,

STEVENS.

Her gloomy presence saddens all the scene,
 Shades ev'ry flow'r, and darkens ev'ry green,
 Deepens the murmur of the falling floods,
 And breathes a browner horror on the woods. 170

Yet here for ever, ever must I stay;
 Sad proof how well a lover can obey!
 Death, only death, can break the lasting chain;
 And here, ev'n then, shall my cold dust remain,
 Here all its frailties, all its flames resign, 175
 And wait till 'tis no sin to mix with thine.

Ah wretch! believ'd the spouse of God in vain,
 Confess'd within the slave of love and man.
 Assist me, heav'n! but whence arose that pray'r?
 Sprung it from piety, or from despair? 180
 Ev'n here, where frozen chastity retires,
 Love finds an altar for forbidden fires.
 I ought to grieve, but cannot what I ought;
 I mourn the lover, not lament the fault;
 I view my crime, but kindle at the view, 185
 Repent old pleasures, and solicit new;
 Now turn'd to heav'n, I weep my past offence,
 Now think of thee, and curse my innocence.

Of

NOTES.

VER. 177. *Ah wretch!*] From the Letters; as also v. 133;
 and also v. 251; from the Letters. Epist. ii. p. 67. WARTON.

VER. 182. *An altar for forbidden fires,*] Dr. Warton asks
 whether we ought to neglect the pathetic Tale of Rousseau's
 Eloise, because many of his other writings are so objectionable?
 Is not that "Pathetic Tale," highly *objectionable*? yes, for the
 very reason that, like this poem, it is interesting and pathetic, and
 conveys the most fallacious and dangerous sentiments in the most
 captivating language.

Of all affliction taught a lover yet,
 'Tis sure the hardest science to forget? 190
 How shall I lose the sin, yet keep the sense,
 And love th' offender, yet detest th' offence?
 How the dear object from the crime remove,
 Or how distinguish penitence from love?
 Unequal task! a passion to resign, 195
 For hearts so touch'd, so pierc'd, so lost as mine.
 Ere such a soul regains its peaceful state,
 How often must it love, how often hate!
 How often hope, despair, resent, regret,
 Conceal, disdain,—do all things but forget. 200
 But let heav'n seize it, all at once 'tis fir'd;
 Not touch'd, but rapt; not waken'd, but inspir'd!
 Oh come! oh teach me nature to subdue,
 Renounce my love, my life, myself—and you.
 Fill my fond heart with God alone, for he 205
 Alone can rival, can succeed to thee.

How happy is the blameless Vestal's lot?
 The world forgetting, by the world forgot:
 Eternal sun-shine of the spotless mind!
 Each pray'r accepted, and each wish resign'd;
 Labour

NOTES.

VER. 201. *But let heav'n seize it,*] Here is the true doctrine of the Mystics. There are many such strains in Crashaw, particularly in a poem called *The Flaming Heart*, and in the *Seraphical Saint Teresa* in Crashaw. WARTON.

But how beautiful an use has Pope here made of this doctrine, at the same time nothing is introduced that here offends our serious ideas.

Labour and rest, that equal periods keep ; 211

“ Obedient slumbers that can wake and weep ;”

Desires compos'd, affections ever even ;

Tears that delight, and sighs that waft to heav'n.

Grace shines around her with sereneest beams, 215

And whisp'ring Angels prompt her golden dreams.

For

NOTES.

VER. 212. *Obedient slumbers, &c.*] Taken from Crashaw. POPE.

Milton also honoured Crashaw by borrowing some lines from his translation of Marino's Slaughter of the Innocents. See Crashaw in the Letters, vol. vii.

WARTON.

VER. 215. *Grace shines around her*] Here follow some of the maxims and reflections of Fenelon : — “ God, in the beginning, disengages our hearts from impure pleasures by the taste he gives us of a heavenly delectation. Animated by the tender sentiments of a new-born love, we exercise ourselves with a noble and masculine vigour in all the labours of an active virtue. The soul, ravished with the divine amiableness, is no longer to be touched with the seducing charms of a profane sensuality.

“ God then proceeds to another operation in us, in order to destroy the mistaken love of ourselves ; and this not by pleasures, but by sufferings. After having weaned us from earthly objects, he shuts us up within the solitary prison of our own being, to the end that we may experience the darkness, the weakness, and the emptiness of it. He sets before our eyes all the secret abominations of our self-love, the impurity of those virtues that flow from it, and its usurpations upon the rights of the Divinity. What a source of torments must this be to a creature idolatrous of itself and of its own virtue ! The soul finds nothing in itself that is worthy of its love ; and being no longer able to endure its own society, flies away and forsakes itself, to plunge and be swallowed up in the love of that object who alone is lovely.

“ Then it is that the importunate noise of the senses and the imagination becomes hushed, the tumultuous hurry of our thoughts and passions ceases, and the whole soul being brought into a profound silence, adores him in spirit and in truth, whose perfections
are

For her th' unfading rose of Eden blooms,
 And wings of Seraphs shed divine perfumes,
 For her the Spouse prepares the bridal ring,
 For her white virgins Hymeneals sing, 220
 To sounds of heav'nly harps she dies away,
 And melts in visions of eternal day.

Far other dreams my erring soul employ,
 Far other raptures, of unholy joy :

When

NOTES.

are beyond all expression, and above all conception. But this silence is such as excludes only useless reflections, superfluous reasonings, and barren speculations, which interrupt the action of the heart. In loving God purely, we believe every thing he teaches, we observe every thing he commands, we hope for every thing he promises. For this predominant charity produces, animates, and perfects in us all the virtues, human and divine."—For such opinions as these was the mild and amiable Fenelon condemned, at the instigation and by the intrigues of Bossuet, a violent and artful high-churchman, by the court of Rome; and, with an unexampled tone of modesty and submission, publickly confessed his errors in his own Cathedral Church. Read some delicate strokes of satire on the Mystics and Quietists in the 12th Epistle of Boileau Sur l'Amour de Dieu, and in his 10th Satire. WARTON.

VER. 218. *Wings of Seraphs*] A late poet, (T. Warton,) speaking of a Hermit at his evening prayers, says beautifully :

Then, as my taper waxes dim,
 Chant ere I sleep my measur'd hymn ;
 And, at the close, the gleams behold,
 Of parting wings bedropt with gold.

WARTON.

VER. 219. *For her*] Copied exactly from the opinions and ideas of the Mystics and Quietists. There were but six Vestal Virgins at Rome; and it was with great difficulty the number was kept up, from the dread of the punishment for violating the vow, which was to be interred alive. WARTON.

When at the close of each sad, sorrowing day, 225
 Fancy restores what vengeance snatch'd away,
 Then conscience sleeps, and leaving nature free,
 All my loose soul unbounded springs to thee.
 Oh curst, dear horrors of all-conscious night!
 How glowing guilt exalts the keen delight! 230
 Provoking Demons all restraint remove,
 And stir within me every source of love.
 I hear thee, view thee, gaze o'er all thy charms,
 And round thy phantom glue my clasping arms.
 I wake:—no more I hear, no more I view, 235
 The phantom flies me, as unkind as you.
 I call aloud; it hears not what I say:
 I stretch my empty arms; it glides away.
 To dream once more I close my willing eyes;
 Ye soft illusions, dear deceits, arise; 240
 Alas, no more! methinks we wand'ring go
 Through dreary wastes, and weep each other's woe,
 Where

NOTES.

VER. 241. *Methinks we wand'ring*] I have been sometimes inclined to think, that some vision more appropriated, and drawn from her peculiar distress, would have been more striking. Virgil adds to Dido's dream a circumstance beautifully drawn from her own story:

And seeks her Tyrians o'er the waste in vain.

WARTON.

PARALLEL PASSAGES.

VER. 237. *I call aloud;*] So Sandys:

He was gone——

In vain I sought my soul's lov'd,
 I call'd him, O too far remov'd.

STEVENS.

Where round some mould'ring tow'r pale ivy creeps,
 And low-brow'd rocks hang nodding o'er the deeps.
 Sudden you mount, you beckon from the skies; 245
 Clouds interpose, waves roar, and winds arise.
 I shriek, start up, the same sad prospect find,
 And wake to all the griefs I left behind.

For thee the fates, severely kind, ordain
 A cool suspense from pleasure and from pain; 250
 Thy life a long dead calm of fix'd repose;
 No pulse that riots, and no blood that glows.
 Still as the sea, ere winds were taught to blow,
 Or moving spirit bade the waters flow;
 Soft as the slumbers of a faint forgiv'n, 255
 And mild as op'ning gleams of promis'd heav'n.

Come, Abelard! for what hast thou to dread?
 The torch of Venus burns not for the dead.
 Nature stands check'd; Religion disapproves;
 Ev'n thou art cold—yet Eloisa loves. 260
 Ah hopeless, lasting flames; like those that burn
 To light the dead, and warm th' unfruitful urn.

What scenes appear where'er I turn my view?
 The dear Ideas, where I fly, pursue,
 Rise in the grove, before the altar rise, 265
 Stain all my soul, and wanton in my eyes.

I waste

NOTES.

VER. 261. *Ah hopeless, &c.*] The same image used in Verses to the memory of an unfortunate Lady.

I waste the Matin lamp in sighs for thee,
 Thy image steals between my God and me,
 Thy voice I seem in ev'ry hymn to hear,
 With ev'ry bead I drop too soft a tear. 270

When from the censer clouds of fragrance roll,
 And swelling organs lift the rising soul,
 One thought of thee puts all the pomp to flight,
 Priests, tapers, temples, swim before my sight:
 In seas of flame my plunging soul is drown'd, 275
 While Altars blaze, and Angels tremble round,

While prostrate here in humble grief I lie,
 Kind, virtuous drops just gath'ring in my eye,
 While praying, trembling, in the dust I roll,
 And dawning grace is op'ning on my soul: 280
 Come, if thou dar'st, all charming as thou art!
 Oppose thyself to heav'n; dispute my heart:

Come,

NOTES.

VER. 274. *Priests, tapers, temples,*] Equal to any part of Sappho's Ode, so celebrated by Longinus for an assemblage of striking circumstances. WARTON.

VER. 275. *In seas of flame, &c.*] How finely does this glowing imagery introduce the transition,

While prostrate here in humble grief I lie,
 Kind, virtuous drops, &c.

PARALLEL PASSAGES.

VER. 274. *Priests, tapers, &c.*]

“ Priests, tapers, temples, swim before my sight,
 Altars, and victims ——— ”

Smith's Phædra and Hippolitus.

Come, with one glance of those deluding eyes
 Blot out each bright Idea of the skies ;
 Take back that grace, those sorrows, and those tears ;
 Take back my fruitless penitence and pray'rs ; 286
 Snatch me, just mounting, from the blest abode ;
 Assist the fiends, and tear me from my God !
 No, fly me, fly me, far as Pole from Pole ;
 Rise Alps between us ! and whole oceans roll ! 290
 Ah, come not, write not, think not once of me,
 Nor share one pang of all I felt for thee.
 Thy oaths I quit, thy memory resign ;
 Forget, renounce me, hate whate'er was mine.
 Fair eyes, and tempting looks, (which yet I view !) 295
 Long lov'd, ador'd ideas, all adieu !
 Oh Grace serene ! oh virtue heav'nly fair !
 Divine oblivion of low-thoughted care !
 Fresh-blooming hope, gay daughter of the sky !
 And Faith, our early immortality ! 300
 Enter, each mild, each amicable guest ;
 Receive, and wrap me, in eternal rest !
 See in her cell sad Eloisa spread,
 Propt on some tomb, a neighbour of the dead,

In

NOTES.

VER. 298. *Low-thoughted care !*] An epithet from Milton's *Comus*. WARTON.

VER. 303. *See in her cell*] It certainly should be *near*, not *in* her cell. The doors of all cells open into the common cloister, where are often many tombs. *Description of Paraclete.*

VER. 304. *Propt on some tomb,*] The image here, though beautiful, is not correct. "The cell of a Nun," which is extremely

In each low wind methinks a Spirit calls, 305
 And more than Echoes talk along the walls.
 Here, as I watch'd the dying lamps around,
 From yonder shrine I heard a hollow sound.
 "Come, sister, come! (it said, or seem'd to say)
 "Thy place is here, sad sister, come away; 310
 "Once like thyself, I trembled, wept, and pray'd,
 "Love's victim then, tho' now a fainted maid:
 "But all is calm in this eternal sleep;
 "Here grief forgets to groan, and love to weep,
 "Ev'n superstition loses every fear: 315
 "For God, not man, absolves our frailties here."
 I come, I come! prepare your roseate bow'rs,
 Celestial palms, and ever-blooming flow'rs.
 Thither, where sinners may have rest, I go,
 Where flames refin'd in breasts seraphic glow: 320
 Thou, Abelard! the last sad office pay,
 And smooth my passage to the realms of day:
 See my lips tremble, and my eye-balls roll,
 Suck my last breath, and catch my flying soul!
 Ah no—in sacred vestments may'st thou stand, 325
 The hallow'd taper trembling in thy hand,
 Present

NOTES.

tremely narrow, could not possibly admit of any tomb to lean upon; and though the door might have opened into the cloister, Paraclete had been too recently founded for monuments of the dead to be expected there. STEVENS.

VER. 308. *a hollow sound.*] Though Virgil evidently gave the hint: (*Hinc exaudiri voces & verba vocantis visa viri*, l. 4. p. 460.;) yet this call of some sister, that had been involved in a similar distress, appears more solemn and interesting. WARTON.

Present the Cross before my lifted eye,
 Teach me at once, and learn of me to die.
 Ah then, thy once-lov'd Eloïsa see!
 It will be then no crime to gaze on me. 339
 See from my cheek the transient roses fly!
 See the last sparkle languish in my eye!
 'Till every motion, pulse, and breath be o'er;
 And ev'n my Abelard be lov'd no more.
 Oh Death all-eloquent! you only prove 335
 What dust we doat on, when 'tis man we love.

Then too, when fate shall thy fair frame destroy,
 (That cause of all my guilt, and all my joy)
 In trance extatic may thy pangs be drown'd,
 Bright clouds descend, and Angels watch thee round,
 From op'ning skies may streaming glories shine, 341
 And Saints embrace thee with a love like mine.

May one kind grave unite each hapless name,
 And graft my love immortal on thy fame!

Then,

NOTES.

VER. 339.] These circumstances are conformable to the notions of mystic devotion. The death of St. Jerome is finely and forcibly painted by Dominichino, with such attendant particulars.

WARTON.

VER. 341. *May one kind grave*] This wish was fulfilled. The body of Abelard, who died twenty years before Eloïsa, was sent to Eloïsa, who interred it in the monastery of the Paraclete; and it was accompanied with a very extraordinary form of absolution, from the famous Peter de Clugny: "Ego Petrus Cluniacensis abbas, qui Petrum Abelardum in monachum Cluniacensem recepi, & corpus ejus furtim delatum Heloissæ Abbatisæ & monialibus Paracleti concessi, auctoritate omnipotentis Dei, & omnium sanctorum, absolvo eum, pro officio, ab omnibus peccatis suis." (Epist.

Then, ages hence, when all my woes are o'er, 345
 When this rebellious heart shall beat no more;
 If ever chance two wand'ring lovers brings
 To Paraclete's white walls and silver springs,
 O'er

NOTES.

Abæl. & Heloiss. p. 238.) "Eloisa herself, says Vigneul Marville, (Melanges, t. ii. p. 55.) solicited for this absolution; and Peter de Clugny willingly granted it. On what it could be founded, I leave to our learned theologists to determine. In certain ages, opinions have prevailed for which no solid reason can be given." When Eloisa died in 1163, she was interred by the side of her beloved husband. I must not forget to mention, for the sake of those who are fond of modern miracles, that when she was put into the grave, Abelard stretched out his arms to receive her, and closely embraced her.

Madam de Rochefoucault, the late abbess of Paraclete, requested an inscription from the Parisian Academy of Belles Lettres in the year 1766 for the tomb of these celebrated lovers, which has been since put up by Madam de Roucy, her successor:

Hic
 Sub eodem marmore jacent
 Hujus Monasterii
 Conditor Petrus Abelardus
 Et Abbatissa prima Heloissa.
 Olim studiis, amore, infaustis nuptiis,
 Et penitentia;
 Nunc æternâ, ut speramus, felicitate conjuncti.
 Petrus Abelardus ob. 21 Aprilis
 Anno 1142.
 Heloissa 17 Maiæ 1163.
 Curis Carolæ de Rouci
 Paracleti Abbatissæ
 1779.

WARTON.

VER. 347.] I cannot help mentioning how excellently these lines from "*If ever, &c.*" to "*One human tear,*" are adapted to musical expression, and what effect might be given to them by some able composer.

O'er the pale marble shall they join their heads,
 And drink the falling tears each other sheds ; 350
 Then sadly say, with mutual pity mov'd,
 " Oh may we never love as these have lov'd !"
 From the full choir when loud Hosannas rise,
 And swell the pomp of dreadful sacrifice,
 Amid that scene if some relenting eye 355
 Glance on the stone where our cold relicks lie,
 Devotion's self shall steal a thought from heav'n,
 One human tear shall drop, and be forgiv'n.
 And sure if fate some future bard shall join
 In sad similitude of griefs to mine, 360
 Condemn'd

NOTES.

VER. 358. *and be forgiv'n.*] With this line it appears, at first sight, that the poem should have ended ; for the eight additional verses, concerning some poet that might arise to sing their misfortune, are rather languid and flat, and might stand, it should seem, for the conclusion of almost any story, were we not informed, as I have credibly been, that they were added by the poet in allusion to his own case, and the state of his own mind. For what determined him in the choice of the subject of this epistle, was the retreat of that lady into a nunnery, whose death he had so pathetically lamented in the foregoing elegy.

Dr. Johnson's assertion does not seem to be true, that Eloisa and Abelard found quiet and consolation in retirement and piety.

I will just add, that many lines in this epistle are taken from various parts of Dryden, particularly the following :

- " A day for ever sad, for ever dear—"
- " Now warm in love, now withering in the grave—"
- " And own no laws but those which love ordains—"
- " And Paradise was open'd in his face—"
- " His eyes diffus'd a venerable grace—"

Condemn'd whole years in absence to deplore,
 And image charms he must behold no more;
 Such if there be, who loves so long, so well;
 Let him our sad, our tender story tell;
 The well-sung woes will sooth my pensive ghost; 365
 He best can paint 'em who shall feel 'em most.

NOTES.

“ She hugg'd th' offender, and forgave th' offence—”
 “ I come without delay; I come—”

And the two fine verses, 323 and 324, are certainly taken from Oldham on the death of Adonis:

Kiss, while I watch thy swimming eye-balls roll,
 Watch thy last gasp, and catch thy springing soul!

WARTON.

NO one that has a heart to feel, but must acknowledge the singular beauties of this finished composition. The inherent indelicacy of the subject is one objection to it, and who but must lament its immoral effect; for of its beauty there can be but one sentiment. It may be said of it with truth, in the language of its author:

“ It lives, it breathes, it speaks what love inspires,
 Warm from the soul, and faithful to its fires!”

and, as long as the English language remains, it will

“ Call down tears thro' every age.”

Pope, I have no doubt, wrote the Epistle of Sappho, and this of Eloisa, under the impression of strong personal feelings. It is supposed the subject was suggested by the unfortunate young lady going into a convent, whose untimely death occasioned the beautiful Elegy,

“ What beck'ning ghost --”

This circumstance might have contributed to fix the mind of Pope on cloistered and melancholy scenes; but I cannot help thinking

thinking the real circumstance that occasioned these touching effusions was his early attachment to Lady Mary W. Montague. The concluding lines allude to her, as I think is evident from his letter. Speaking of a volume he had sent her when abroad, he adds, "Among the rest, you have all I am worth, that is my works: there are few things in them but what you have already seen, except the Epistle of Eloisa to Abelard, in which you will find one personage, that I cannot tell whether to wish you should understand or not."

My dear friend, I have just received your letter of the 10th inst. and am glad to hear from you. I am well and hope these few lines will find you the same. I have been thinking much of late about the future of our country and the state of our affairs. It seems to me that we are in a very critical position and that the only way to preserve our liberties and our Union is by a firm and united stand. I trust that you will be of the same opinion and that you will do all in your power to support the cause of our country.

TRANSLATIONS

AND

IMITATIONS.

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THE following Translations were selected from many others done by the Author in his Youth; for the most part indeed but a sort of *Exercises*, while he was improving himself in the Languages, and carried by his early bent to *Poetry* to perform them rather in Verse than Prose. Mr. *Dryden's Fables* came out about that time, which occasioned the Translations from *Chaucer*. They were first separately printed in Miscellanies by J. Tonson and B. Lintot, and afterwards collected in the Quarto Edition of 1717. The *Imitations of English Authors*, which are added at the end, were done as early, some of them at fourteen or fifteen years old; but having also got into Miscellanies, we have put them here together to complete this Juvenile Volume,

POPE.

THE FIRST PART OF THE HISTORY OF THE
LIFE OF SAMUEL JOHNSON
BY JAMES BOSWELL
IN TWO VOLUMES
LONDON: Printed by A. MILLAR, in Pall-mall.
MDCCLXXVI.

THE TEMPLE OF FAME.

WRITTEN IN THE YEAR MDCCXI.

THE TEST OF POWER

BY J. M. G. H. H. H. H. H.

ADVERTISEMENT.

THE hint of the following piece was taken from Chaucer's *House of Fame*. The design is in a manner entirely altered, the descriptions and most of the particular thoughts my own: yet I could not suffer it to be printed without this acknowledgment. The reader who would compare this with Chaucer, may begin with his third Book of *Fame*, there being nothing in the two first books that answers to their title: wherever any hint is taken from him, the passage itself is set down in the marginal notes.

POPE.

The following note was prefixed to the first edition of this poem:

“Some modern critics, from a pretended refinement of taste, have declared themselves unable to relish allegorical poems. It is not easy to penetrate into the meaning of this criticism; for if fable be allowed one of the chief beauties, or, as Aristotle calls it, the very soul of poetry, it is hard to comprehend how that fable should be the less valuable for having a moral. The ancients constantly made use of allegories. My Lord Bacon has composed an express treatise in proof of this, entitled, *The Wisdom of the Ancients*; where the reader may see several particular fictions exemplified and explained with great clearness, judgment, and learning. The incidents, indeed, by which the allegory is conveyed, must be varied according to the different genius or manners of different times; and they should never be spun too long, or too much clogged with trivial circumstances, or little particularities. We find an uncommon charm in truth, when it is conveyed by this sideway to our understanding: and it is observable, that even in the most ignorant ages this way of writing has found reception. Almost all the poems in the old Provençal had this turn; and from these it was that Petrarch took the idea of his poetry. We have his *Trionfi* in this kind; and Boccace pursued in the same track.

Soon after Chaucer introduced it here, whose Romaunt of the Rose, Court of Love, Flower and the Leaf, House of Fame, and some others of his writings are master-pieces of this sort. In epic poetry, it is true, too nice and exact a pursuit of the allegory is justly esteemed a fault; and Chaucer had the discernment to avoid it in his Knight's Tale, which was an attempt towards an epic poem. Ariosto, with less judgment, gave entirely into it in his Orlando; which, though carried to an excess, had yet so much reputation in Italy, that Tasso (who reduced heroic poetry to the juster standard of the ancients) was forced to prefix to his work a scrupulous explanation of the allegory of it, to which the fable itself could scarce have directed his readers. Our countryman, Spenser, followed, whose poem is almost entirely allegorical, and imitates the manner of Ariosto rather than that of Tasso. Upon the whole, one may observe this sort of writing (however discontinued of late) was in all times so far from being rejected by the best poets, that some of them have rather erred by insisting on it too closely, and carrying it too far; and that to infer from thence that the allegory itself is vicious, is a presumptuous contradiction to the judgment and practice of the greatest geniuses, both ancient and modern."

THE TEMPLE OF FAME*.

IN that soft season, when descending show'rs
 Call forth the greens, and wake the rising flow'rs;
 When op'ning buds salute the welcome day,
 And earth relenting feels the genial ray;

As

NOTES.

* It was to the Italians we owed any thing that could be called poetry; from whom Chaucer, imitated by Pope in this vision, copied largely, as they are said to have done from the bards of Provence, and to which Italians he is perpetually owing his obligations, particularly to Boccace and Petrarch. But Petrarch had greater advantages, which Chaucer wanted, not only in the friendship and advices of Boccace, but still more in having found such a predecessor as Dante. In the year 1359, Boccace sent to Petrarch, who, it seems, was jealous of Dante, and in the answer speaks coldly of his merits. This circumstance, unobserved by the generality of writers, and even by Fontanini, Crescembini, and Muratori, is brought forward, and related at large in the third volume (p. 507.) of the very entertaining *Memoirs of the Life of Petrarch*. In the year 1363, Boccace, driven from Florence by the plague, visited Petrarch at Venice, and carried with him Leontius Pilatus, of Thessalonica, a man of genius, but of haughty, rough, and brutal manners. From this singular man, who perished in a voyage from Constantinople to Venice 1365, Petrarch received a Latin translation of the *Iliad* and *Odyssey*. Muratori, in his first book, *Della Perfetta Poesia*, p. 18. relates, that a very few years after the death of Dante, 1321, a most curious work on the Italian poetry was written by a M.A. di Tempo, of which he had seen a manuscript in the great library at Milan, of the year 1332, and of which this is the title: *Incipit Summa Artis Ritmici vulgaris dictaminis*. The chapters are thus divided: *Ritmorum vulgarium Septem sunt genera; 1. Est Sonetus; 2. Ballata; 3. Cantio*
 F 2 extensa;

A train of phantoms in wild order rose,
And join'd, this intellectual scene compose. 10

I stood, methought, betwixt earth, seas, and skies;
The whole creation open to my eyes:

In

NOTES.

he was confirmed by the Abbé Barthelmy, at Paris, whose learned correspondence with Mr. Stanley on this subject I have read. At last Mr. Stanley gave up this opinion, and was convinced that Boccace invented the tale. Crescembini and Muratori have mentioned the Teseide more than once. That very laborious and learned antiquary Apostolo Zeno, speaks thus of it in his notes to the Bibliotheca of Fontanini, p. 450. t. i. Questa opera pastorale (that is, the Ameto) che prende il nome dal pastore Ameto, ha data l'origine all'egloga Italiana, non senza lode del Boccaccio, a cui pure la nostra lingua deve il ritrovamento della ottava rima (which was first used in the Teseide), e del poema eroico. Gravina does not mention this poem. Crescembini gives this opinion of it, p. 118. t. i. Nel medesimo secolo del Petrarca, il Boccaccio diede principio all'Epica, colla sua Teseide, e col Filostrato; ma nello stile non accede la mediocrità, anzi sovente cadde nell'umile. The fashion that has lately obtained, in all the nations of Europe, of republishing and illustrating their old Poets, does honour to the good taste and liberal curiosity of the present age. It is always pleasing, and indeed useful, to look back to the rude beginnings of any art brought to a greater degree of elegance and grace.

Aurea nunc, olim sylvestribus horrida dumis. Virg.

WARTON.

VER. I. *In that soft season, &c.*] This poem is introduced in the manner of the Provençal Poets, whose works were for the most part Visions, or pieces of imagination, and constantly descriptive. From these, Petrarch and Chaucer frequently borrow the idea of their poems. See the *Trionfi* of the former, and the *Dream, Flower and the Leaf*, &c. of the latter. The Author of this thereof chose the same sort of exordium. POPE.

VER. II. *I stood,*] This poem was elegantly translated into French by Madame du Boccage, who also wrote three poems of the epic kind: The Paradise, from Milton; the Death of Abel, from Gesner; and the Exploits of Columbus, in ten cantos.

In air self-balanc'd hung the globe below,
 Where mountains rise, and circling oceans flow ;
 Here naked rocks, and empty wastes were seen, 15
 There tow'ry cities, and the forests green ;
 Here failing ships delight the wand'ring eyes ;
 There trees, and intermingled temples rise :
 Now a clear sun the shining scene displays,
 The transient landscape now in clouds decays, 20
 O'er the wide Prospect as I gaz'd around,
 Sudden I heard a wild promiscuous sound,
 Like broken thunders that at distance roar,
 Or billows murm'ring on the hollow shore :
 Then gazing up, a glorious pile beheld, 25
 Whose tow'ring summit ambient clouds conceal'd.
 High on a rock of Ice the structure lay,
 Steep its ascent, and slipp'ry was the way ;

The

NOTES.

VER. 27. *High on a rock of Ice*] Milton, in his poem on the Fifth of November (Works, vol. ii. p. 506. v. 170.), has introduced a description of the Temple or Tower of Fame, copied from the 12th book of Ovid's Metamorphosis, v. 39. and from this vision of Chaucer, with the addition of many circumstances and images.

WARTON.

It is singular that Pope has made the time of his vision *in Spring*. In Chaucer it is in December, and the rock of ice is introduced with more propriety than in Spring.

IMITATIONS.

VER. II. &c.] These verses are hinted from the following of Chaucer, Book ii.

“ Tho' beheld I fields and plains,

“ Now hills, and now mountains,

“ Now

The wond'rous rock like Parian marble shone,
 And seem'd, to distant sight, of solid stone. 30
 Inscriptions here of various names I view'd,
 The greater part by hostile time subdu'd ;
 Yet wide was spread their fame in ages past,
 And Poets once had promis'd they should last.
 Some fresh engrav'd appear'd of Wits renown'd ;
 I look'd again, nor could their trace be found. 36
 Critics I saw, that other names deface,
 And fix their own, with labour, in their place :

Their

IMITATIONS.

" Now valeis, and now forestes,
 " And now unneth great bestes,
 " Now rivers, now citees,
 " Now towns, now great trees,
 " Now shippes sayling in the sees." POPE.

VER. 27. *High on a rock of Ice, &c.*] Chaucer's third book of *Fame*.

" It stood upon so high a rock,
 " Higher standeth none in Spayne—
 " What manner stone this rock was,
 " For it was like a lymed glass,
 " But that it shone full more clere ;
 " But of what congeled matere
 " It was, I niste redily ;
 " But at the last espied I,
 " And found that it was every dele,
 " A rock of ise and not of stele." POPE.

VER. 31. *Inscriptions here, &c.*]

" Tho' saw I all the hill y-grave
 " With famous folkes names fele,
 " That had been in much wele
 " And her fames wide y-blow ;
 " But well unneth might I know
 " Any letters for to rede
 " Their names by, for out of drede

Their own, like others, soon their place resign'd,
Or disappear'd, and left the first behind. 40

Nor was the work impair'd by storms alone,
But felt th' approaches of too warm a sun ;
For Fame, impatient of extremes, decays
Not more by Envy than excess of Praise.

Yet part no injuries of heav'n could feel, 45
Like crystal faithful to the graving steel :

The

NOTES.

VER. 41. *Nor was the work impair'd*] Does not this use of the heat of the sun appear to be puerile and far-fetched conceit ? What connection is there betwixt the two sorts of excesses here men-

IMITATIONS.

" They weren almost off-thawen so,
" That of the letters one or two
" Were molte away of every name,
" So unfamous was woxe her fame ;
" But men said what may ever last." POPE.

VER. 41. *Nor was the work impair'd, &c.*
" Tho' gan I in myne harte cast,
" That they were molte away for heate,
" And not away with stormes beate." POPE.

VER. 45. *Yet part no injuries, &c.*
" For on that other side I fey
" Of that hill which northward ley,
" How it was written full of names
" Of folke, that had afore great fames,
" Of old time, and yet they were
" As fresh as men had written hem there
" The self day, or that houre
" That I on hem gan to poure :
" But well I wiste what it made ;
" It was conserved with the shade
" (All the writing that I fye)
" Of the castle that stoode on high,
" And stood in so cold a place,
" That heate might it not deface." POPE.

The rock's high summit, in the temple's shade,
 Nor heat could melt, nor beating storm invade.
 Their names inscrib'd unnumber'd ages past
 From time's first birth, with time itself shall last ; 50
 These ever new, nor subject to decays,
 Spread, and grow brighter with the length of days.

So Zembla's rocks (the beauteous work of frost)
 Rise white in air, and glitter o'er the coast ;
 Pale funs, unfelt, at distance roll away, 55
 And on th' impassive ice the lightnings play ;
 Eternal snows the growing mass supply,
 Till the bright mountains prop th' incumbent sky :
 As Atlas fix'd, each hoary pile appears,
 The gather'd winter of a thousand years. 60
 On this foundation Fame's high temple stands ;
 Stupendous pile ! not rear'd by mortal hands.
 Whate'er proud Rome or artful Greece beheld,
 Or elder Babylon, its frame excell'd.

Four

NOTES.

mentioned ? My purpose in animadverting so frequently as I have done on this species of false thoughts, is to guard the reader, especially of the younger sort, from being betrayed by the authority of so correct a writer as Pope into such specious and false refinements of style. For the same reason the opposition of ideas, in the three last words of the following line, may be condemned :

“ And legislators seem to think in stone.”

WARTON.

VER. 53. *So Zembla's rocks*] A real lover of painting will not be contented with a single view and examination of this beautiful winter-piece ; but will return to it again and again with fresh delight. The images are distinct, and the epithets lively and appropriated, especially the words, *pale, unfelt, impassive, incumbent, gather'd*. The reader may consult Thomson's *Winter*, v. 905.

WARTON.

Four faces had the dome, and ev'ry face 65
 Of various structure, but of equal grace:
 Four brazen gates, on columns lifted high,
 Salute the diff'rent quarters of the sky.
 Here fabled Chiefs in darker ages born,
 Or Worthies old, whom arms or arts adorn, 70
 Who cities rais'd, or tam'd a monstrous race;
 The walls in venerable order grace.
 Heroes in animated marble frown,
 And Legislators seem to think in stone.

Westward, a sumptuous frontispiece appear'd, 75
 On Doric pillars of white marble rear'd,
 Crown'd with an architrave of antique mold,
 And sculpture rising on the roughen'd gold.
 In shaggy spoils here Theseus was beheld,
 And Perseus dreadful with Minerva's shield: 80
 There great Alcides stooping with his toil,
 Rests on his club, and holds th' Hesperian spoil.

Here

NOTES.

VER. 65. *Four faces had the dome, &c.*] The Temple is described to be square, the four fronts with open gates facing the different quarters of the world, as an intimation that all nations of the earth may alike be received into it. The western front is of Grecian architecture: the Doric order was peculiarly sacred to Heroes and Worthies. Those whose statues are after mentioned, were the first names of old Greece in arms and arts. POPE.

VER. 81. *There great Alcides, &c.*] This figure of Hercules is drawn with an eye to the position of the famous statue of Farnese. POPE.

It were to be wished, that our author, whose knowledge and taste of the fine arts were unquestionable, had taken more pains in describing so famous a statue as that of the Farnesian Hercules, to which

Here Orpheus sings ; trees moving to the sound
Start from their roots, and form a shade around :

Amphion there the loud-creating lyre 85
Strikes, and beholds a sudden Thebes aspire !

Cithæron's

NOTES.

which he plainly refers, for he has omitted the characteristical excellencies of this famous piece of Grecian workmanship ; namely, the uncommon breadth of the shoulders, the knottiness and spaciousness of the chest*, the firmness and protuberance of the muscles in each limb, particularly the legs, and the majestic vastness of the whole figure, undoubtedly designed by the artist to give a full idea of strength, as the Venus de Medicis of beauty. These were the “ *invicti membra Glyconis*,” which, it is probable, Horace proverbially alluded to in his first epistle, v. 30. The name of Glycon is to this day preserved on the base of the figure as the maker of it ; and as the virtuosi, customarily in speaking of a picture or statue, call it their Raphael or Bernini, why should not Horace, in common speech, use the name of the workman instead of the work ? To mention the Hesperian apples, which the artist flung backwards, and almost concealed as an inconsiderable object, and which therefore scarcely appear in the statue, was below the notice of Pope.

WARTON.

VER. 85. *Amphion there the loud*] It may be imagined that these expressions are too bold ; and a phlegmatic critic might ask, how it was possible to see, in sculpture, arches bending, and towers growing ? But the best writers, in speaking of pieces of painting and sculpture, use the present or imperfect tense, and talk of the things as really doing, to give a force to the description.

Thus Virgil :

—— “ *Gallos in limine adesse canebat.*”

—— “ *Incedunt victæ longo ordine gentes,
Quam variæ linguis, habitu tam vestis et armis.*”

As

* *Luxuriatque toris animosum pectus.*—

VIRG. Georg. lib. iii. v. 81.

Cithæron's echoes answer to his call,
And half the mountain rolls into a wall :

There

NOTES.

As Pliny says that Clefilochus painted "Jovem muliebriter ingemifcentem." And Homer, in his beautiful and lively description of the shield,

— εν δ' αρα τοισιν
Αυλοι, φορμιγγες τε βονη εχον.

And again,

Μυκηθμω δ' απο κοπρης επιστευοντο νομον δε,
Παρ ποταμον κελαδοντα.—

In another place,

— Δινον υπο καλον αειδε.

Upon which Clarke has made an observation that surprises me :
"Sed quomodo in scuto Depingi potuit, quem caneret citharista?"

This passage must not be parted with, till we have observed the artful rest upon the first syllable of the second verse :

"Amphion there the loud creating lyre
Strikes."

There are many instances of such judicious pauses in Homer :

Αυταρ επειτ' αυλοισι βελος εχεπτευκας εφειας
Βαλλ'.

And in Milton,

"As over them triumphant Death his dart
Shook."

— "Others on the grass
Couch'd."

And of his blindness,

— "But not to me returns
Day."

In the spirited speech of Satan,

— "All good to me becomes
Bane."

These monosyllables have much force and energy ; the Latin language does not admit of such. Virgil therefore, who so well understood and copied all the secret arts and charms of Homer's
verfi-

There might you see the length'ning spires ascend,
 The domes swell up, and wid'ning arches bend, 90
 The growing tow'rs, like exhalations rise,
 And the huge columns heave into the skies.

The Eastern front was glorious to behold,
 With di'mond flaming, and Barbaric gold.
 There Ninus shone, who spread th' Assyrian fame,
 And the great founder of the Persian name: 96
 There in long robes the royal Magi stand,
 Grave Zoroaster waves the circling wand,

The

NOTES.

verification, has afforded us no examples; yet, some of his pauses on words of more syllables in the beginning of lines are emphatical:

“Vox quoque per lucos vulgo exaudita silentes,
Ingens.”

—— “Hærent infixi pectore vultus
Verbaque.”

WARTON.

VER. 88. *Mountain rolls*] Dennis idly objected to these lines, because motion cannot be represented in sculpture. But Virgil in his shield represents motion; in one instance, perhaps, he carries the idea too far:

—— Mulcere alternos.

Motion may be represented, but not change of motion.

WARTON.

Had Warton forgot the description of the woman represented on the bowl of Theocritus?

VER. 91. *like exhalations rise,*] From Milton:

“Rose, like an exhalation.”

VER. 96. *And the great founder of the Persian name:*] Cyrus was the beginning of the Persian, as Ninus was of the Assyrian monarchy. The Magi and Chaldæans (the chief of whom was Zoroaster) employed their studies upon magic and astrology, which was in a manner almost all the learning of the ancient Asian people. We have scarce any account of a moral philosopher except Confucius, the great law-giver of the Chinese, who lived about two thousand years ago.

POPE.

The sage Chaldæans rob'd in white appear'd,
 And Brachmans, deep in desert woods rever'd. 100
 These stop'd the moon, and call'd th' unbody'd shades
 To midnight banquets in the glimm'ring glades ;

Made

NOTES.

VER. 101. *These stop'd the moon,*] These superstitions of the East are highly striking to the imagination. Since the time that poetry has been forced to assume a more sober, and perhaps a more rational air, it scarcely ventures to enter the fairy regions. There are some, however, who think it has suffered by deserting these fields of fancy, and by totally laying aside the descriptions of magic and enchantment. What an exquisite picture has Thomson given us in his delightful Castle of Indolence ?

“ As when a shepherd of the Hebrid isles,
 Plac'd far amid the melancholy main,
 (Whether it be lone fancy him beguiles,
 Or that aerial beings sometimes deign
 To stand, embodied, to our senses plain)
 Sees on the naked hill, or valley low,
 The whilst in ocean Phœbus dips his wain,
 A vast assembly moving to and fro,
 Then all at once in air dissolves the wond'rous show.”

CASTLE OF INDOLENCE, Stan. xxx. b. 1.

I cannot at present recollect any solitude so romantic, or peopled with beings so proper to the place and the spectator. The mind naturally loves to lose itself in one of these wildernesses, and to forget the hurry, the noise, and splendor of more polished life ; as in the following beautiful stanza of The Minstrel :

“ In the deep windings of the grove, no more
 The hag obscene, and grisly phantom dwell ;
 Nor in the fall of mountain-stream, or roar
 Of winds, is heard the angry spirits yell ;
 No wizard mutters the tremendous spell,
 Nor sinks convulsive in prophetic swoon,
 Nor bids the noise of drums and trumpets swell,
 To ease of fancied pangs the labouring moon,
 Or chase the shade that blots the blazing orb of noon.”

MINSTREL.

WARTON.

Made visionary fabricks round them rise,
 And airy spectres skim before their eyes ;
 Of Talismans and Sigils knew the pow'r, 105
 And careful watch'd the Planetary hour.
 Superior, and alone, Confucius stood,
 Who taught that useful science, to be good.

But on the South, a long majestic race
 Of Egypt's Priests the gilded niches grace, 110
 Who measur'd earth, describ'd the starry spheres,
 And trac'd the long records of lunar years.
 High on his car Sesostris struck my view,
 Whom scepter'd slaves in golden harness drew :
 His hands a bow and pointed jav'lin hold ; 115
 His giant limbs are arm'd in scales of gold.
 Between the statues Obelisks were plac'd,
 And the learn'd walls with Hieroglyphics grac'd.

Of

NOTES.

VER. 107. *Confucius stood,*] Congfutzee, for that was his name, flourished about two thousand three hundred years ago, just before Pythagoras. He taught justice, obedience to parents, humility, and universal benevolence ; and he practised these virtues when he was a first minister, and when he was reduced to poverty and exile. His family still exists in China, and is highly honoured and respected. WARTON.

VER. 110. *Egypt's Priests, &c.*] The learning of the old Egyptian Priests consisted for the most part in geometry and astronomy : they also preserved the history of their nation. Their greatest hero upon record is Sesostris, whose actions and conquests may be seen at large in Diodorus, &c. He is said to have caused the kings he vanquished to draw him in his chariot. The posture of his statue, in these verses, is correspondent to the description which Herodotus gives of one of them remaining in his own time. POPE.

VER. 118 *And the learn'd walls, &c.*] Two flatter lines upon such a subject cannot be well imagined.

Of Gothic structure was the Northern side, 119
 O'erwrought with ornaments of barb'rous pride :
 There huge Colosses rose, with trophies crown'd,
 And Runic characters were grav'd around.

There

NOTES.

VER. 119. *Of Gothic structure was the Northern side,*] The Architecture is agreeable to that part of the world. The learning of the northern nations lay more obscure than that of the rest; Zamolxis was the disciple of Pythagoras, who taught the immortality of the soul to the Scythians. Odin, or Woden, was the great legislator and hero of the Goths. They tell us of him, that, being subject to fits, he persuaded his followers, that during those trances he received inspirations, from whence he dictated his laws: he is said to have been the inventor of the Runic characters.

POPE.

This rude nation had great ideas. When Alaric their king was buried in Calabria, 410, they turned the course of the river Vafento where it was most rapid; and having dug a very deep grave in this river's bed, there interred their revered prince, with many rich suits of armour, and much gold and precious stones. They then turned the river back into its usual course, and killed on the spot all that had assisted at this work, that the place of his interment might never be discovered.

WARTON.

VER. 122. *Runic characters*] The Gothic mythology, by being more nobly wild, is more affecting to the imagination than the classical. The magicians of Ariosto, Tasso, and Spenser, have more powerful spells than those of Apollonius, Seneca, and Lucan. The enchanted forest of Ismeno is more poetical than even the grove which Cæsar in Lucan orders to be cut down, b. iii v. 400. What a group of dreadful images do we meet with in the Edda? Hence are drawn those thrilling numbers which Gray has given us in his Descent of Odin.

WARTON.

I cannot admit that the Gothic mythology is in general so nobly wild, as Dr. Warton represents it. That it is gloomy, terrific, and in parts highly poetical, is very true; but there is a ludicrousness in many of its images, and a littleness instead of that grandeur which is essential to the higher species of poetry. The story of Thor and the Cat, and many other of his extraordinary

nary

There sat Zamolxis with erected eyes,
 And Odin here in mimic trances dies.
 There on rude iron columns, smear'd with blood,
 The horrid forms of Scythian heroes stood, 126
 Druids and Bards (their once loud harps unstrung)
 And youths that dy'd to be by Poets sung.
 These and a thousand more of doubtful fame,
 To whom old fables gave a lasting name, 130
 In ranks adorn'd the Temple's outward face;
 The wall in lustre and effect like glass,
 Which o'er each object casting various dyes,
 Enlarges some, and others multiplies:
 Nor void of emblem was the mystic wall, 135
 For thus romantic Fame increases all.

The Temple shakes, the founding gates unfold,
 Wide vaults appear, and roofs of fretted gold:

Rais'd

NOTES.

nary feats, are far from being "*nobly wild*." I must, however, except the sublime description in the Edda, of the "Twilight of the Gods, and Surtur the Black Angel." Such a mixture of wild ideas is common in the superstitions of all rude nations. The Northern superstitions can be traced, I believe, clearly to the East.

VER. 127. *Druids and Bards, &c.*] These were the priests and poets of those people, so celebrated for their savage virtue. Those heroic barbarians accounted it a dishonour to die in their beds, and rushed on to certain death in the prospect of an after-life, and for the glory of a song from their bards in praise of their actions.

POPE.

IMITATIONS.

VER. 132. *The wall in lustre, &c.*]

"It shone lighter than a glass,

"And made well more than it was,

"As kind of thing Fame is."

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G

POPE.

Rais'd on a thousand pillars, wreath'd around
 With laurel-foliage, and with eagles crown'd : 140
 Of bright, transparent beryl were the walls,
 The freezes gold, and gold the capitals :
 As heav'n with stars, the roof with jewels glows,
 And ever-living lamps depend in rows.
 Full in the passage of each spacious gate, 145
 The sage Historians in white garments wait ;
 Grav'd o'er their seats the form of Time was found,
 His scythe revers'd, and both his pinions bound.
 Within stood Heroes, who through loud alarms
 In bloody fields pursu'd renown in arms. 150
 High on a throne with trophies charg'd, I view'd
 The Youth that all things but himself subdu'd ;
 His feet on sceptres and tiaras trod,
 And his horn'd head bely'd the Libyan God.
 There Cæsar, grac'd with both Minervas, shone ;
 Cæsar, the world's great master, and his own ; 156
 Unmov'd,

NOTES.

VER. 152. *The Youth that all things but himself subdu'd ;*] Alexander the Great: the Tiara was the crown peculiar to the Asian Princes: his desire to be thought the son of Jupiter Ammon, caused him to wear the horns of that God, and to represent the same upon his coins; which was continued by several of his successors. POPE.

VER. 154. *bely'd the Libyan God.*] “Bely'd the God,” are expressions from Dryden:

A dragon's fiery form “bely'd the God.”

St. Cecilia's Ode.

The heroic characters here, though justly, are not very POETICALLY designated.

VER. 155. The greatest panegyric that ever Alexander and Cæsar met with, is from Lord Bacon, in the Advancement of Learning, b. i. p. 75. first edition. WARTON.

Unmov'd, superior still in ev'ry state,
 And scarce detested in his Country's fate.
 But chief were those, who not for empire fought,
 But with their toils their people's safety bought :
 High o'er the rest Epaminondas stood ; 161
 Timoleon, glorious in his brother's blood ;
 Bold

NOTES.

VER. 158. *And scarce detested*] A concise and masterly stroke, which at once sets before us the mixture of character, which appears in that extraordinary man, Julius Cæsar. Nothing can be more pleasing than Cicero's account of his visit to him at his villa. We forget the *hero*, and are delighted with the *man* ; we see him as it were in his private hours.

Cicero gives Atticus the following account of the entertainment :

“ O this guest,” says he, “ whom I so much dreaded ! yet I had no reason to repent of him. He eat and drank freely, and was very cheerful.

“ But our discourse at table, as we eat,
 For taste and reasoning still excell'd our meat.

“ We had not a word on business, but many on points of literature. In short, he was delighted with the entertainment, and passed the day agreeably.”

Middleton's translation.

VER. 161. *Epaminondas stood ;*] Warton quotes Diodorus Siculus, lib. xv. “ In other illustrious men you will observe that each possessed some one shining quality, which was the foundation of his fame : in Epaminondas all the virtues are found united ; force of body, eloquence of expression, vigour of mind, contempt of riches, gentleness of disposition, and, what is chiefly to be regarded, courage and conduct in war.”

VER. 162. *Timoleon, glorious in his brother's blood ;*] Timoleon had saved the life of his brother Timophanes in the battle between the Argives and Corinthians ; but afterwards killed him when he affected the tyranny, preferring his duty to his country to all the obligations of blood.

POPE.

VER. 162. *Timoleon, glorious*] Mr. Harte told me, our author had once intended to write an epic poem on the story of Timoleon ;

Bold Scipio, saviour of the Roman state;
 Great in his triumphs, in retirement great; 164
 And wise Aurelius, in whose well-taught mind
 With boundless pow'r unbounded virtue join'd,
 His own strict judge, and patron of mankind. }

Much-suff'ring heroes next their honours claim,
 Those of less noisy, and less guilty fame,
 Fair Virtue's silent train: supreme of these 170
 Here ever shines the godlike Socrates:
 He whom ungrateful Athens could expell,
 At all times just, but when he sign'd the Shell:

Here

NOTES.

and it is remarkable that Dr. Akenfide had the same design; he hints at it himself in the last stanza of the thirteenth ode, b. i. on lyric poetry:

“ But when from envy and from death to claim,
 A hero bleeding for his native land;
 When to throw incense on the vestal flame
 Of liberty my genius gives command;
 Nor Theban voice, nor Lesbian lyre,
 From thee, O muse! do I require;
 While my presaging mind,
 Conscious of powers she never knew,
 Astonish'd grasps at things beyond her view,
 Nor by another's fate submits to be confin'd.”

He told me himself that the last line alluded to the Leonidas of Glover.

WARTON.

VER. 172. *He whom ungrateful Athens, &c.*] Aristides, who for his great integrity was distinguished by the appellation of *the Just*. When his countrymen would have banished him by the Ostracism, where it was the custom for every man to sign the name of the person he voted to exile in an Oyster-shell; a peasant, who could not write, came to Aristides to do it for him, who readily signed his own name. POPE.

Here his abode the martyr'd Phocion claims,
 With Agis, not the last of Spartan names : 175
 Unconquer'd Cato shews the wound he tore,
 And Brutus his ill Genius meets no more.

But in the centre of the hallow'd choirs,
 Six pompous columns o'er the rest aspire ;

Around

NOTES.

VER. 174. *Martyr'd Phocion*] Who, when he was about to drink the hemlock, charged his son to forgive his enemies, and not to revenge his death on those Athenians who had decreed it.

WARTON.

VER. 175. *Agis,*] Very unpoetically designated. Agis might as well have been left out, if all that could be said of him was, that he was "not the last of Spartan names."

VER. 178. *But in the centre of the hallow'd choir, &c.*] In the midst of the Temple, nearest the throne of Fame, are placed the greatest names in learning of all antiquity. These are described in such attitudes as express their different characters: the columns on which they are raised are adorned with sculptures, taken from the most striking subjects of their works; which sculpture bears a resemblance, in its manner and character, to the manner and character of their writings.

POPE.

VER. 178. *But in the centre*] The six persons Pope thought proper to select as worthy to be placed on these pillars as the highest feats

IMITATIONS.

VER. 179. *Six pompous columns, &c.*]

" From the dees many a pillere,

" Of metal that shone not full clere, &c.

" Upon a pillere saw I stonde

" That was of lede and iron fine,

" Him of the Sect Saturnine,

" The Ebraicke Josephus the old, &c.

" Upon an iron pillar strong,

" That painted was all endlong,

" With tigers' blood in every place,

" The Tholosan that hight Stace,

" That bare of Thebes up the name," &c.

POPE.

Around the shrine itself of Fame they stand, 180

Hold the chief honours, and the fane command.

High on the first, the mighty Homer shone ;

Eternal adamant compos'd his throne ;

Father

NOTES.

seats of honour, are Homer, Virgil, Pindar, Horace, Aristotle, and Tully. It is observable that our author has omitted the great dramatic poets of Greece. Sophocles and Euripides deserved certainly an honourable niche in the Temple of Fame, as much as Pindar and Horace. But the truth is, it was not fashionable in Pope's time, nor among his acquaintance, attentively to study these poets. By a strange fatality they have not in this kingdom obtained the rank they deserve amongst classic writers. We have numberless treatises on Horace and Virgil, for instance, who in their different kinds do not surpass the authors in question, whilst hardly a critic among us has professedly pointed out their excellencies.

I own I have some particular reasons for thinking that our author was not very conversant in this sort of composition, having no inclination to the drama. In a note on the third book of his Homer, where Helen points out to Priam the names and characters of the Grecian leaders from the walls of Troy, he observes that several great poets have been engaged by the beauty of this passage to an imitation of it. But who are the poets he enumerates on this occasion? Only Statius and Tasso ; the former of whom, in his seventh book, and the latter in his third, shews the forces and the commanders that invested the cities of Thebes and Jerusalem. Not a syllable is mentioned of that capital scene in the *Phœnissæ* of Euripides, from the hundred and twentieth to the two hundredth line, where the old man, standing with Antigone on the walls of Thebes, marks out to her the various figures, habits, armour, and qualifications of each different warrior, in the most lively and picturesque manner, as they appear in the camp beneath them.

WARTON.

IMITATIONS.

VER. 182.]

“ Full wonder hye on a pillere

“ Of iron, he the great Omer,

“ And with him Dares and Titus,” &c.

POPE.

Father of verse! in holy fillets drest,
 His silver beard wav'd gently o'er his breast; 185
 Tho' blind, a boldness in his looks appears;
 In years he seem'd, but not impair'd by years.
 The wars of Troy were round the Pillar seen:
 Here fierce Tydides wounds the Cyprian Queen;
 Here

NOTES.

VER. 188. *The wars of Troy*] The poems of Homer afford a marvellous variety of subjects proper for history-painting. A very ingenious French nobleman, the Count de Caylus, has lately printed a valuable treatise, entitled, "Tableaux tirés de l'Illiade, et de l'Odyssée d'Homere;" in which he has exhibited the whole series of events contained in these poems, arranged in their proper order; has designed each piece, and disposed each figure, with much taste and judgment. He seems justly to wonder, that artists have so seldom had recourse to this great store-house of beautiful and noble images, so proper for the employment of the pencil, and delivered with so much force and distinctness, that the painter has nothing to do but to substitute his colours for the words of Homer. He complains that a Raphael, and a Julio Romano, should copy the crude and unnatural conceptions of Ovid's *Metamorphoses* and Apuleius's *Afs*; and that some of their sacred subjects were ill-chosen. Among the few who borrowed their subjects from Homer, he mentions Bouchardon with the honour he deserves, and relates the following anecdote: "This great artist having lately read Homer in an old and detestable French translation, came one day to me, his eyes sparkling with fire, and said, "Since I have read this book, men seem to be fifteen feet high, and all nature is enlarged in my sight."

Pope has selected from Homer only three subjects as the most interesting: Diomed wounding Venus, Hector slaying Patroclus, and the same Hector dragged along at the wheels of Achilles's chariot. Are these the most affecting and striking incidents of the *Iliad*? But it is highly worth remarking, that this very incident of dragging the body of Hector thrice round the walls of Troy, is absolutely not mentioned by Homer. Bayle has remarked this;

Here Hector glorious from Patroclus' fall, 190
 Here dragg'd in triumph round the Trojan wall :
 Motion and life did ev'ry part inspire,
 Bold was the work, and prov'd the master's fire ;
 A strong expression most he seem'd t' affect,
 And here and there disclos'd a brave neglect. 195

A golden column next in rank appear'd,
 On which a shrine of purest gold was rear'd ;
 Finish'd

NOTES.

and Heyne acknowledges the truth of the remark, and thinks that Virgil, for he first mentioned it,

Ter circum Iliacos raptaverat Hectora muros.

B. i. v. 483.

adopted the circumstance from some Greek tragedy on the subject. A following line in Virgil, which is indeed taken from Homer, furnishes a noble subject for sculpture :

Tendentemque manus Priamum conspexit inermes.

WARTON.

Mr. Flaxman has executed designs from the Iliad and Odyssey, superior to any thing yet seen, for taste, correctness, and classical beauty.

VER. 194. *A strong expression most he seem'd t' affect,
 And here and there disclos'd a brave neglect.*]

Longinus observes, " Notwithstanding which trivial blemishes, I must ever remain in the opinion, that the greater excellencies, these bolder and nobler flights, though perhaps not carried on every where with an equality of perfection, yet merit the prize and preference, by the sole merit of their intrinsic magnificence and grandeur."

IMITATIONS.

VER. 196, &c.]

" There saw I stand on a pillere
 " That was of tinned iron cleere,

" The

Finish'd the whole, and labour'd ev'ry part,
 With patient touches of unweary'd art :
 The Mantuan there in sober triumph fate, 200
 Compos'd his posture, and his looks sedate ;
 On Homer still he fix'd a rev'rend eye,
 Great without pride, in modest majesty.
 In living sculpture on the sides were spread
 The Latian Wars, and haughty Turnus dead ; 205
 Eliza stretch'd upon the fun'ral pyre,
 Æneas bending with his aged fire :
 Troy flam'd in burning gold, and o'er the throne
 ARMS AND THE MAN in golden ciphers shone.

Four swans sustain a car of silver bright, 210
 With heads advanc'd, and pinions stretch'd for flight :
 Here,

IMITATIONS.

“ The Latin Poet Virgyle,
 “ That hath bore up of a great while
 “ The fame of pious Æneas.
 “ And next him on a pillere was
 “ Of copper, Venus' clerk Ovide,
 “ That hath sown wondrous wide
 “ The great God of Love's fame —
 “ Tho saw I on a pillere by
 “ Of iron wrought full sternly,
 “ The great Poet Dan Lucan,
 “ That on his shoulders bore up then
 “ As hye as that I might see,
 “ The fame of Julius and Pompee.
 “ And next him on a pillere stode
 “ Of sulphur, like as he were wode,
 “ Dan Claudian, sothe for to tell,
 “ That bare up all the fame of hell,” &c. POPE.

Here, like some furious prophet, Pindar rode,
 And seem'd to labour with th' inspiring God.
 Across the harp a careless hand he flings,
 And boldly sinks into the sounding strings. 215
 The figur'd games of Greece the column grace,
 Neptune and Jove survey the rapid race.
 The youths hang o'er the chariots as they run ;
 The fiery steeds seem starting from the stone ;
 The champions in distorted postures threat ; 220
 And all appear'd irregularly great.

Here

NOTES.

VER. 210. *Four swans sustain, &c.*] Pindar being seated in a chariot, alludes to the chariot-races he celebrated in the Grecian games. The swans are emblems of Poetry, their soaring posture intimates the sublimity and activity of his genius. Neptune presided over the Isthmian, and Jupiter over the Olympian games.

WARBURTON.

The character of Pindar, as commonly given, seems not to be well understood. We are perpetually told of the boldness and the violence of his transitions ; whereas, on a closer inspection, they appear easy and unforced, are closely connected with, and arise appositely from his subject. Even his style has been represented as too swelling and bombast ; but, carefully examined, it will appear not to abound with those violent and harsh metaphors, and that profusion of florid epithets, which some of his imitators, who appear not to have read and studied the original, affect to use. One of Pindar's arts, which Lord Bacon has observed, and in which his copiers fail, is the introduction of many moral reflections. "*Animos hominum, inopinato (says Bacon) sententiolâ aliquâ mirabili, veluti virgulâ divinâ percutit.*" Gray has most closely studied, and most happily imitated, the manner of Pindar of all our writers.

WARTON.

Here happy Horace tun'd th' Aufonian lyre
 To sweeter sounds, and temper'd Pindar's fire :
 Pleas'd with Alcæus' manly rage t' infuse
 The softer spirit of the Sapphic Muse. 225
 The polish'd pillar diff'rent sculptures grace ;
 A work outlasting monumental brass.
 Here smiling Loves and Bacchanals appear,
 The Julian star, and great Augustus here.
 The Doves that round the infant poet spread 230
 Myrtles and bays, hung hov'ring o'er his head.

Here

NOTES.

VER. 230. *The Doves*] Surely he might have selected, for the basso relievos about the statue of Horace, ornaments more manly and characteristical of his genius. Among the various views in which the very numerous commentators have considered his odes, they seem to have neglected to remark the dramatic turn he has given to many of them. Witness the prophecy of Nereus, the animated speech of Juno, the speeches of Regulus, and of Europa and her father, and of one of the daughters of Danaus ; as also of the boy seized by the witches, and of Canidia herself, in the fifth epode. WARTON.

IMITATIONS.

VER. 224. *Pleas'd with Alcæus' manly rage t' infuse
 The softer spirit of the Sapphic Muse.*]

This expresses the mixed character of the odes of Horace: the second of these verses alludes to that line of his,

“ Spiritum Graiæ tenuem camœnæ.”

As another which follows, to

“ Exegi monumentum ære perennius.”

The action of the Doves hints at a passage in the fourth ode of his third book :

“ Me fabulosæ Vulture in Appulo

“ Altricis extra limen Apuliæ,

“ Ludo fatigatumque somno,

“ Fronde nova puerum palumbes

“ Texêre ; mirum quod foret omnibus—

“ Ut

Here in a shrine that cast a dazzling light,
 Sate fix'd in thought the mighty Stagirite ;
 His sacred head a radiant Zodiac crown'd,
 And various Animals his sides furround ; 235
 His piercing eyes, erect, appear to view
 Superior worlds, and look all Nature through.

With equal rays immortal Tully shone,
 The Roman Rostra deck'd the Consul's throne :
 Gath'ring his flowing robe, he seem'd to stand 240
 In act to speak, and graceful stretch'd his hand.
 Behind, Rome's Genius waits with Civic crowns,
 And the great Father of his country owns.

These massy columns in a circle rise,
 O'er which a pompous dome invades the skies : 245
 Scarce to the top I stretch'd my aking sight,
 So large it spread, and swell'd to such a height.

Full

NOTES.

VER. 238. *With equal rays immortal*] This beautiful attitude is copied from a statue in that valuable collection which Lady Pomfret had the generosity lately to present to the University of Oxford. WARTON.

IMITATIONS.

“ Ut tuto ab atris corpore viperis
 “ Dormirem et ursis ; ut premerer sacra
 “ Lauroque collataque myrto,
 “ Non sine Diis animosus infans.”

Which may be thus English'd :

“ While yet a child, I chanc'd to stray,
 “ And in a desert sleeping lay ;
 “ The savage race withdrew, nor dar'd
 “ To touch the Muses' future bard ;
 “ But Cytherea's gentle dove
 “ Myrtles and Bays around me spread,
 “ And crown'd your infant Poet's head,
 “ Sacred to Music and to Love.”

POPE.

Full in the midst proud Fame's imperial seat
 With jewels blaz'd, magnificently great ;
 The vivid em'ralsds there revive the eye, 250
 The flaming rubies shew their fanguine dye,
 Bright azure rays from lively sapphires stream,
 And lucid amber casts a golden gleam.
 With various-colour'd light the pavement shone,
 And all on fire appear'd the glowing throne, 255
 The dome's high arch reflects the mingled blaze,
 And forms a rainbow of alternate rays.
 When on the Goddess first I cast my sight,
 Scarce seem'd her stature of a cubit's height ;
 But swell'd to larger size, the more I gaz'd, 260
 Till to the roof her tow'ring front she rais'd.
 With her, the Temple ev'ry moment grew,
 And ampler Vistas open'd to my view :
 Upward the columns shoot, the roofs ascend,
 And arches widen, and long isles extend. 265
 Such was her form as ancient bards have told,
 Wings raise her arms, and wings her feet infold ;

A thou-

NOTES.

VER. 264. *The roofs ascend,*] Extension is certainly a cause
 of the sublime. The reader feels a pleasure in having his eye car-
 ried through a vast length of building, almost to an immensity. Of
 this kind is a very noble image in one of Milton's Latin poems
 little

IMITATIONS.

VER. 259. *Scarce seem'd her stature, &c.*]

" Methought that she was so lite,
 " That the length of a cubite
 " Was longer than she seemed be ;
 " But thus soon in a while she,
 " Herself tho wonderly straight,
 " That with her feet she the earth reight,
 " And with her head she touchyd heav'n."—POPE.

A thousand busy tongues the Goddess bears,
 And thousand open eyes, and thousand list'ning ears.
 Beneath, in order rang'd, the tuneful Nine 270
 (Her virgin handmaids) still attend the shrine :
 With eyes on Fame for ever fix'd, they sing ;
 For Fame they raise the voice, and tune the string ;
 With time's first birth began the heav'nly lays,
 And last, eternal, through the length of days. 275
 Around these wonders as I cast a look,
 The trumpet sounded, and the Temple shook,

And

NOTES.

little attended to ; where, with a great reach of fancy, he says, that the original Archetype of Man may be a huge giant, stalking in some remote unknown region of the earth, and lifting his head so high as to be dreaded by the gods :

“ Sive in remotâ forte terrarum plagâ
 Incedit ingens Hominis Archetypus gigas,
 Et diis tremendus erigit celsum caput.”

Sylvarum, l. p. 517. Poems of MILTON.

IMITATIONS.

VER. 270. *Beneath, in order rang'd, &c.*]

“ I heard about her throne y-sung
 “ That all the palays walls rung
 “ So sung the mighty Muse, she
 “ That cleped is Calliope,
 “ And her seven sisters eke.”—

POPE.

VER. 276. *Around these wonders, &c.*]

“ I heard a noise approchen blive,
 “ That far'd as bees done in a hive,
 “ Against her time of out flying ;
 “ Right such a manere murmuring,
 “ For all the world it seemed me.
 “ Tho gan I look about and see
 “ That there came entring into th' hall,
 “ A right great company withal ;
 “ And that of sundry regions,
 “ Of all kind of conditions,” &c.—

POPE.

And all the nations, summon'd at the call,
 From diff'rent quarters fill the crouded hall :
 Of various tongues the mingled sounds were heard ;
 In various garbs promiscuous throngs appear'd ; 281
 Thick as the bees, that with the spring renew
 Their flow'ry toils, and sip the fragrant dew,
 When the wing'd colonies first tempt the sky,
 O'er dusky fields and shaded waters fly, 285
 Or settling, seize the sweets the blossoms yield,
 And a low murmur runs along the field.
 Millions of suppliant crouds the shrine attend,
 And all degrees before the Goddess bend ;
 The poor, the rich, the valiant, and the sage, 290
 And boasting youth, and narrative old-age.
 Their pleas were diff'rent, their request the same :
 For good and bad alike are fond of Fame.
 Some she disgrac'd, and some with honours crown'd ;
 Unlike successes equal merits found. 295
 Thus her blind sister, fickle Fortune, reigns,
 And, undiscerning, scatters crowns and chains.
 First at the shrine the Learned world appear,
 And to the Goddess thus prefer their pray'r. 299
 Long have we fought t'instruct and please mankind,
 With studies pale, with midnight vigils blind ;
 But

IMITATIONS.

VER. 294. *Some she disgrac'd, &c.*]

" And some of them she granted sone,
 " And some she warn'd well and fair,
 " And some she granted the contrair—
 " Right as her sister dame Fortune
 " Is wont to serve in commune."

POPE.

But thank'd by few, rewarded yet by none,
 We here appeal to thy superior throne :
 On wit and learning the just prize bestow,
 For Fame is all we must expect below. 305

The Goddeſs heard, and bade the Muſes raiſe
 The golden Trumpet of eternal Praise :
 From pole to pole the winds diſſuſe the ſound,
 That fills the circuit of the world around ;
 Not all at once, as thunder breaks the cloud ; 310
 The notes at firſt were rather ſweet than loud :
 By juſt degrees they ev'ry moment riſe,
 Fill the wide earth, and gain upon the ſkies.
 At ev'ry breath were balmy odours ſhed,
 Which ſtill grew ſweeter as they wider ſpread ; 315
 Leſs fragrant ſcents th' unfolding roſe exhales,
 Or ſpices breathing in Arabian gales.

Next theſe the good and juſt, an awful train,
 Thus on their knees addreſs the ſacred fane.

Since

IMITATIONS.

VER. 318. *The good and juſt, &c.]*

“ Tho came the third companye,
 “ And gan up to the dees to hye,
 “ And down on knees they fell anone,
 “ And ſaiden : We been everichone
 “ Folke that han full truely
 “ Deſerved Fame right fully,
 “ And prayen you it might be knowe
 “ Right as it is, and forth blowe.
 “ I grant, quoth ſhe, for now we liſt
 “ That your good works ſhall be wiſt.
 “ And yet ye ſhall have better loos,
 “ Right in deſpite of all your foos,

“ Than

Since living virtue is with envy curs'd, 320
 And the best men are treated like the worst,
 Do thou, just Goddess, call our merits forth,
 And give each deed th' exact intrinsic worth.
 Not with bare justice shall your act be crown'd,
 (Said Fame,) but high above desert renown'd: 325
 Let fuller notes th' applauding world amaze,
 And the loud clarion labour in your praise.

This band dismiss'd, behold another croud
 Prefer'd the same request, and lowly bow'd;
 The constant tenour of whose well-spent days 330
 No less deserv'd a just return of praise.

But

IMITATIONS.

"Than worthy is, and that anone.
 "Let now (quoth she) thy trump gone—
 "And certes all the breath that went
 "Out of his trump's mouth smel'd
 "As men a pot of baume held
 "Among a basket full of roses——" POPE.

VER. 328. 338. *behold another croud, &c.—From the black trumpet's rusty, &c.]*

"Therewithal there came anone
 "Another huge companye,
 "Of good folke—
 "What did this Eolus, but he
 "Tooke out his trump of brass,
 "That fouler than the devil was:
 "And gan this trump for to blowe,
 "As all the world should overthrowe.
 "Throughout every regione
 "Went this foul trumpet's founne,
 "Swift as a pellet out of a gunne,
 "When fire is in the powder runne.
 "And such a smoke gan out wende,
 "Out of the foul trumpet's ende"—&c. POPE.

But straight the direful Trump of slander sounds ;
 Through the big dome the doubling thunder bounds ;
 Loud as the burst of cannon rends the skies,
 The dire report through ev'ry region flies, 335
 In ev'ry ear incessant rumours rung,
 And gath'ring scandals grew on ev'ry tongue.
 From the black trumpet's rusty concave broke
 Sulphureous flames, and clouds of rolling smoke :
 The pois'nous vapour blots the purple skies, 340
 And withers all before it as it flies.

A troop came next, who crowns and armour wore,
 And proud defiance in their looks they bore :
 For thee, (they cry'd,) amidst alarms and strife,
 We fail'd in tempests down the stream of life ; 345
 For thee whole nations fill'd with flames and blood,
 And swam to empire through the purple flood.
 Those ills we dar'd, thy inspiration own,
 What virtue seem'd, was done for thee alone.
 Ambitious fools ! (the Queen reply'd, and frown'd)
 Be all your acts in dark oblivion drown'd ; 351
 There sleep forgot, with mighty tyrants gone,
 Your statues moulder'd, and your names unknown !
 A sudden cloud straight snatch'd them from my sight,
 And each majestic phantom sunk in night. 355
 Then

NOTES.

VER. 342. *A troop came next, &c.*] There is an apparent incongruity in these images : " The troop first *sail* down the *stream* of life," then " fill whole nations with flames and blood," then *swim* to empire. Such metaphors may perhaps be allowed, as coming in *succession*.

Then came the smallest tribe I yet had seen ;
 Plain was their dress, and modest was their mien.
 Great idol of mankind ! we neither claim
 The praise of merit, nor aspire to fame !
 But safe in deserts from th' applause of men, 360
 Would die unheard of, as we liv'd unseen,
 'Tis all we beg thee, to conceal from sight
 Those acts of goodness, which themselves requite.
 O let us still the secret joy partake,
 To follow virtue ev'n for virtue's sake. 365

And

IMITATIONS.

VER. 356. *Then came the smallest, &c.]*

“ I saw anone the fifth route,
 “ That to this lady gan loute,
 “ And down on knees anone to fall,
 “ And to her they besoughten all,
 “ To hiden their good works eke.
 “ And said, they yeve not a leke
 “ For no fame ne such renowne ;
 “ For they for contemplacyoune,
 “ And Goddes love had it wrought,
 “ Ne of fame would they ought.
 “ What, quoth she, and be ye wood ?
 “ And ween ye for to do good,
 “ And for to have it of no fame ?
 “ Have ye despite to have my name ?
 “ Nay ye shall lien everichone :
 “ Blowe thy trump, and that anone
 “ (Quoth she) thou Eolus, I hote,
 “ And ring these folks works by rote.
 “ That all the world may of it heare ;
 “ And he gan blow their loos so cleare,
 “ In his golden clarioune,
 “ Through the World went the sounne,
 “ All so kindly, and eke so soft,
 “ That their fame was blown aloft.”

POPE.

And live there men, who slight immortal fame?
 Who then with incense shall adore our name?
 But mortals! know, 'tis still our greatest pride
 To blaze those virtues, which the good would hide.
 Rise! Muses, rise! add all your tuneful breath,
 These must not sleep in darkness and in death. 371
 She said: in air the trembling music floats,
 And on the winds triumphant swell the notes:
 So soft, tho' high, so loud, and yet so clear,
 Ev'n list'ning Angels lean'd from heav'n to hear:
 To farthest shores th' Ambrosial spirit flies, 376
 Sweet to the world, and grateful to the skies.

Next these a youthful train their vows express'd,
 With feathers crown'd, with gay embroid'ry dress'd;
 Hither,

NOTES.

VER. 366. *And live there men, &c.*] How dignified is Milton on this subject!

“Fame is no plant that grows on mortal soil,
 “Nor in the glittering foil
 “Set off to th' world; nor in broad rumour lies,
 “But lives and spreads aloft by those pure eyes,
 “And perfect witnesses of all-judging Jove;
 “As he pronounces lastly on each deed,
 “Of so much fame in Heav'n expect thy meed!”

LYCIDAS.

IMITATIONS.

VER. 378. *Next these a youthful train, &c.*] The reader might compare these twenty-eight lines following, which contain the same matter, with eighty-four of Chaucer, beginning thus:

“Tho came the fixth companye,
 “And gan faste to Fame cry,” &c.

being too prolix to be here inserted.

POPE.

Hither, they cry'd, direct your eyes, and see 380
The men of pleasure, dress, and gallantry ;
Ours is the place at banquets, balls, and plays,
Sprightly our nights, polite are all our days ;
Courts we frequent, where 'tis our pleasing care
To pay due visits, and address the fair : 385
In fact, 'tis true, no nymph we could persuade,
But still in fancy vanquish'd ev'ry maid ;
Of unknown Duchesses lewd tales we tell,
Yet, would the world believe us, all were well.
The joy let others have, and we the name, 390
And what we want in pleasure, grant in fame.

The Queen assents, the trumpet rends the skies,
And at each blast a Lady's honour dies.

Pleas'd with the strange success, vast numbers prest
Around the shrine, and made the same request : 395
What! you (she cry'd) unlearn'd in arts to please,
Slaves to yourselves, and ev'n fatigu'd with ease,
Who lose a length of undeserving days,
Would you usurp the lover's dear-bought praise ?
To just contempt, ye vain pretenders, fall, 400
The people's fable, and the scorn of all.
Straight the black clarion sends a horrid sound,
Loud laughs burst out, and bitter scoffs fly round,
Whispers are heard, with taunts reviling loud,
And scornful hisses run through all the croud. 405

Last, those who boast of mighty mischiefs done,
Enslave their country, or usurp a throne ;

Or who their glory's dire foundation laid
 On Sov'reigns ruin'd, or on friends betray'd;
 Calm, thinking villains, whom no faith could fix,
 Of crooked counsels and dark politics; 411
 Of these a gloomy tribe furround the throne,
 And beg to make th' immortal treasons known.
 The trumpet roars, long flaky flames expire,
 With sparks, that seem'd to set the world on fire.
 At the dread sound, pale mortals stood aghast, 416
 And startled nature trembled with the blast.

This having heard and seen, some pow'r unknown
 Straight chang'd the scene, and snatch'd me from the
 throne.

Before

IMITATIONS.

VER. 406. *Last, those who boast of mighty, &c.]*

“ Tho came another companye

“ That had y-done the treachery,” &c. POPE.

VER. 418. *This having heard and seen, &c.]* The scene here changes from the Temple of Fame to that of Rumour, which is almost entirely Chaucer's. The particulars follow :

“ Tho saw I stonde in a valey,

“ Under the castle fast by

“ A house, that Domus Dedali

“ That Labyrinthus cleped is,

“ Nas made so wonderly, I wis,

“ Ne half so queintly y-wrought;

“ And evermo as swift as thought,

“ This queint house about went,

“ That never more it still stent —

“ And eke this house hath of entrees

“ As many as leaves are on trees

“ In summer, when they ben grene;

“ And in the roof yet men may sene

“ A thousand

Before my view appear'd a structure fair, 420
 Its site uncertain, if in earth or air ;
 With rapid motion turn'd the mansion round ;
 With ceaseless noise the ringing walls resound ;
 Not less in number were the spacious doors,
 Than leaves on trees, or sands upon the shores ; 425
 Which still unfolded stand, by night, by day,
 Pervious to winds, and open ev'ry way.
 As flames by nature to the skies ascend,
 As weighty bodies to the centre tend,
 As to the sea returning rivers roll, 430
 And the touch'd needle trembles to the pole ;
 Hither, as to their proper place, arise
 All various sounds from earth, and seas, and skies,
 Or spoke aloud, or whisper'd in the ear ;
 Nor ever silence, rest, or peace is here. 435
 As on the smooth expanse of crystal lakes
 The sinking stone at first a circle makes ;

The

IMITATIONS.

" A thousand hoels and well mo,
 " To letten the founne out go ;
 " And by day in every tide
 " Ben all the doors open wide,
 " And by night each one unshet ;
 " No porter is there one to let,
 " No manner tydings in to pace :
 " Ne never rest is in that place."

POPE.

VER. 428. *As flames by nature, &c.*] This thought is transferr'd hither out of the third book of *Fame*, where it takes up no less than one hundred and twenty verses, beginning thus :

" Geffray, thou wottest well this," &c. POPE.

The trembling surface by the motion stirr'd,
 Spreads in a second circle, then a third ; 439
 Wide, and more wide, the floating rings advance,
 Fill all the wat'ry plain, and to the margin dance :
 Thus ev'ry voice and sound, when first they break,
 On neighb'ring air a soft impressiion make ;
 Another ambient circle then they move ;
 That, in its turn, impels the next above ; 445
 Through undulating air the sounds are sent,
 And spread o'er all the fluid element.

There various news I heard of love and strife,
 Of peace and war, health, sickness, death, and life,
 Of loss and gain, of famine and of store, 450
 Of storms at sea, and travels on the shore,
 Of prodigies, and portents seen in air,
 Of fires and plagues, and stars with blazing hair,
 Of turns of fortune, changes in the state,
 The fall of fav'rites, projects of the great, 455
 Of

IMITATIONS.

VER. 448. *There various news I heard, &c.]*

- " Of werres, of peace, of marriages,
- " Of rest, of labour, of voyages,
- " Of abode, of dethe, and of life,
- " Of love and hate, accord and strife,
- " Of loss, of lore, and of winnings,
- " Of hele, of sickness, and lessings,
- " Of divers transmutations
- " Of estates and eke of regions,
- " Of trust, of drede, of jealousy,
- " Of wit, of winning, and of folly,
- " Of good, or bad government,
- " Of fire, and of divers accident."

POPE.

Of old mismanagements, taxations new :
All neither wholly false, nor wholly true.

Above, below, without, within, around,
Confus'd, unnumber'd multitudes are found,
Who pass, repass, advance, and glide away ; 460
Hosts rais'd by fear, and phantoms of a day :
Astrologers, that future fates foreflew,
Projectors, quacks, and lawyers not a few ;
And priests, and party-zealots, num'rous bands
With home-born lies, or tales from foreign lands ;
Each talk'd aloud, or in some secret place, 466
And wild impatience star'd in ev'ry face.
They flying rumours gather'd as they roll'd,
Scarce any tale was sooner heard than told ;

And

IMITATIONS.

VER. 458. *Above, below, without, within, &c.]*

“ But such a grete congregation
“ Of folke as I saw roam about,
“ Some within, and some without,
“ Was never seen, ne shall be eft—
“ And every wight that I saw there
“ Rowned everich in others ear
“ A new tyding privily,
“ Or else he told it openly
“ Right thus, and said, Knowst thou
“ That is betide to night now ?
“ No, quoth he, tell me what ?
“ And then he told him this and that, &c.
“ ——— Thus north and south
“ Went every tiding fro mouth to mouth,
“ And that encreasing evermo,
“ As fire is wont to quicken and go
“ From a sparkle sprong amifs,
“ Till all the citee brent up is.”

POPE.

And all who told it added something new, 470
 And all who heard it, made enlargements too,
 In ev'ry ear it spread, on ev'ry tongue it grew.
 Thus flying east and west, and north and south,
 News travell'd with increase from mouth to mouth.
 So from a spark, that kindled first by chance, 475
 With gath'ring force the quick'ning flames advance;
 Till to the clouds their curling heads aspire,
 And tow'rs and temples sink in floods of fire.

When thus ripe lies are to perfection sprung,
 Full grown, and fit to grace a mortal tongue, 480
 Through thousand vents, impatient, forth they flow,
 And rush in millions on the world below.
 Fame sits aloft, and points them out their course,
 Their date determines, and prescribes their force:
 Some to remain, and some to perish soon; 485
 Or wane and wax alternate like the moon.
 Around, a thousand winged wonders fly,
 Born by the trumpet's blast, and scatter'd through the
 sky.

There, at one passage, oft you might survey,
 A lie and truth contending for the way; 490
 And

IMITATIONS..

VER. 489. *There, at one passage, &c.*]

“ And sometime I saw there at once,
 “ A leſing and a ſad ſooth ſaw
 “ That gonnen at adventure draw
 “ Out of a window forth to pace —
 “ And no man, be he ever ſo wrothe,
 “ Shall have one of theſe two, but bothe,” &c.

POPE.

And long 'twas doubtful, both so closely pent,
 Which first should issue through the narrow vent :
 At last agreed, together out they fly,
 Inseparable now, the truth and lie ;
 The strict companions are for ever join'd, 495
 And this or that unmix'd, no mortal e'er shall find.

While thus I stood, intent to see and hear,
 One came, methought, and whisper'd in my ear :
 What could thus high thy rash ambition raise ?
 Art thou, fond youth, a candidate for praise ? 500

'Tis true, said I, not void of hopes I came,
 For who so fond as youthful bards of Fame ?
 But few, alas ! the casual blessing boast,
 So hard to gain, so easy to be lost.
 How vain that second life in others breath, 505
 Th' estate which wits inherit after death !
 Ease, health, and life, for this they must resign,
 (Unsure the tenure, but how vast the fine !)
 The great man's curse, without the gains, endure,
 Be envy'd, wretched, and be flatter'd, poor ; 510
 All

NOTES.

VER. 497. *While thus I stood, &c.*] The hint is taken from a passage in another part of the third book, but here more naturally made the conclusion, with the addition of a moral to the whole. In Chaucer, he only answers, " he came to see the place ;" and the book ends abruptly, with his being surprized at the sight of a Man of great Authority, and awaking in a fright. POPE.

Pope seems unwilling to confess *all* he owes to Chaucer. What is most *poetical* in the whole composition belongs to Chaucer ; but from the account here given of the mere " hint," and the tame ending in Chaucer, one might be led to conclude that the chief merit of the arrangement and *imagination* belonged to Pope.

All luckless wits their enemies profess,
 And all successful, jealous friends at best.
 Nor Fame I slight, nor for her favours call;
 She comes unlook'd for, if she comes at all.
 But if the purchase cost so dear a price, 515
 As soothing Folly, or exalting Vice:
 Oh! if the Muse must flatter lawless sway,
 And follow still where fortune leads the way;
 Or, if no basis bear my rising name,
 But the fall'n ruins of another's fame; 520
 Then teach me, heav'n! to scorn the guilty bays,
 Drive from my breast that wretched lust of praise;
 Unblemish'd let me live, or die unknown;
 Oh! grant an honest fame, or grant me none!

"THIS poem contains great strokes of Gothic imagination,
 yet bordering often on the most ideal and capricious extravagance.
 The poet, in a vision, sees a temple of glass:

" In which were more images
 Of gold stondinge in fundrie stages,
 Sette in more riche tabernacles,
 And with perre more pinnacles,
 And more curious pourtraituris
 And quaint manir of figuris
 Of golde work than I sawe evir."

" On the walls of this temple were engraved stories from Virgil's Eneid and Ovid's Epistles.

" Leaving this temple, he sees an eagle with golden wings soaring near the sun:

" — — Faste by the sonne on hie
 As kennyng myght I with mine eie,
 Methought I sawe an egle fore;
 But that it semid mochil more,
 Then I had any egle seen.

It was of gold, and shone so bright,
That nevyr man sawe suche a sight," &c.

"The eagle descends, seizes the poet in his talons, and, mounting again, conveys him to the house of Fame; which is situated, like that of Ovid, between earth and sea. In their passage thither, they fly above the stars; which our author leaves, with clouds, tempests, hail, and snow, far beneath him. This aerial journey is partly copied from Ovid's Phaeton in the chariot of the sun. But the poet apologises for this extravagant fiction, and explains his meaning, by alleging the authority of Boethius; who says, that contemplation may soar on the wings of philosophy above every element. He likewise recollects, in the midst of his course, the description of the heavens, given by Marcianus Capella, in his book *De Nuptiis Philologiæ et Mercurii*, and Alanus in his *Anticlaudian*. At his arrival in the confines of the house of Fame, he is alarmed with confused murmurs issuing from thence, like distant thunders or billows. This circumstance is also borrowed from Ovid's Temple. He is left by the eagle near the house, which is built of materials bright as polished glass, and stands on a rock of ice of excessive height, and almost inaccessible. All the Southern side of this rock was covered with engravings of the names of famous men, which were perpetually melting away by the heat of the sun. The Northern side of the rock was alike covered with names; but being here shaded from the warmth of the sun, the characters remained unmelted and uneffaced. The structure of the house is thus imagined:

——"Methoughtin by Sainct Gile,
That all was of stone of berille,
Both of the castle and the toure,
And eke the hall and everie boure:
Without pecis or joynnynges,
And many subtill compassyngs,
As barbicans and pinnacles,
Imageries and tabernacles,
I sawe, and full eke of windowis
As flakis fallin in great snowis."

"In these lines, and in some others which occur hereafter, the poet perhaps alludes to the many new decorations in architecture, which began to prevail about his time, and gave rise to the florid Gothic style. There are instances of this in his other poems. In his *Dreame*, printed 1597:

"And

“ And of a fute were al the touris,
Subtily carven aftir flouris,—
With many a smal turret hie.”

“ And in the description of the Palace of Pleasaunt Regarde,
in the Assemblie of Ladies:

“ Fairir is none, though it were for a king
Devysid wel, and that in every thing;
The towris hie, ful plesante shal ye finde,
With fannis fresh, turning with everie winde.
The chambris, and the palirs of a forte,
With bay windows, goodlie as may be thought:
As for daunsing or other wise disporte,
The galleries be al right wel ywrought.”

“ In Chaucer's life, by Anthony Hall, it is not mentioned that he was appointed clerk of the king's works in the palace of Westminster, in the royal manors of Shene, Kenington, Byfleet, and Clapton, and in the mews at Charing.

“ Again, in 1380, of the works of St. George's chapel at Windsor, then ruinous. But to return:

——— “ All manir of minstrelis,
And jestours that tellyn tales
Both of weping and eke of game.”

“ That is, those who sung or recited adventures, either tragic or comic, which excited either compassion or laughter. They were accompanied with the most renowned harpers; among which were Orpheus, Arion, Chiron, and the Briton Glaskerion. Behind these were placed, “by many a thousand time twelve,” players on various instruments of music. Among the trumpeters are named Joab, Virgil's Misenus, and Theodamus. About these pinnacles were also marshalled the most famous magicians, jugglers, witches, prophetesses, forcereffes, and professors of natural magic, which ever existed in ancient or modern times; such as Medea, Circe, Calliope, Hermes, Limotheus, and Simon Magus. At entering the hall he sees an infinite multitude of heralds; on the surcoats of whom were richly embroidered the armorial ensigns of the most redoubted champions that ever tourneyed in Africa, Europe, or Asia. The floor and roof of the hall were covered with thick plates of gold, studded with the costliest gems. At the upper end, on a lofty shrine, made with carbuncle, sat Fame; her figure is like those in Virgil and Ovid. Above her, as if sustained on her shoulders,

shoulders, fate Hercules and Alexander. From the throne to the gates of the hall ran a range of pillars, with respective inscriptions. On the first pillar, made of lead and iron, stood Josephus, the Jewish historian ("that of the Jewis gestis told"), with seven other writers on the same subject. On the second pillar, made of iron, and painted all over with the blood of tygers, stood Statius. On another, higher than the rest, stood Homer, Dares, Phrygius, Livy, Lollius, Guido of Columna, and Geoffry of Monmouth, writers of the Trojan story. On a pillar of "tinnid iron clere," stood Virgil; and next to him, on a pillar of copper, appeared Ovid. The figure of Lucan was placed on a pillar of iron, "wrought full sternly," accompanied with many Roman historians. On a pillar of sulphur stood Claudian, so symbolised, because he wrote of Pluto and Proserpine:

" That bare up all the fame of hell;
Of Pluto and of Proserpine
That queen is of the darke pine."

" The hall was filled with the writers of ancient tales and romances, whose subjects and names were too numerous to be recounted. In the mean time crouds from every nation, and of every condition, filled the hall, and each presented his claim to the queen. A messenger is dispatched to summon Eolus from his cave in Thrace, who is ordered to bring his two clarions, called Slander and Praise, and his trumpeter Triton. The praises of each petitioner are then resounded, according to the partial or capricious appointment of Fame; and equal merits obtain very different success. There is much satire and humour in these requests and rewards, and in the disgraces and honours which are indiscriminately distributed by the queen, without discernment and by chance. The poet then enters the house or labyrinth of Rumour. It was built of fallow twigs, like a cage, and therefore admitted every sound. Its doors were also more numerous than leaves on the trees, and always stood open. These are romantic exaggerations of Ovid's inventions on the same subject. It was, moreover, sixty miles in length, and perpetually turning round. From this house (says the poet) issued tidings of every kind, like fountains and rivers from the sea. Its inhabitants, who were eternally employed in hearing or telling news, together with the rise of reports, and the formation of lies, are then humourously described. The company is chiefly composed of sailors, pilgrims, and pardoners. At length
our

our author is awakened at seeing a venerable personage of great authority; and thus the vision abruptly concludes.

“Pope has imitated this piece with his usual elegance of diction and harmony of versification; but, in the mean time, he has not only misrepresented the story, but marred the character of the poem. He has endeavoured to correct its extravagancies by new refinements and additions of another cast; but he did not consider that extravagancies are essential to a poem of such a structure, and even constitute its beauties. An attempt to unite order and exactness of imagery with a subject formed on principles so professedly romantic and anomalous, is like giving Corinthian pillars to a Gothic palace. When I read Pope’s elegant imitation of this piece, I think I am walking among the modern monuments unsuitably placed in Westminster Abbey.”

HISTORY OF ENGLISH POETRY, vol. ii.

T. WARTON.

Little can be added to T. Warton’s masterly appreciation of the characteristic merit of this poem; may I be just allowed to mention, that there is less harmony of versification in this poem, than in most of the preceding; particularly the Rape of the Lock, Elegy to an Unfortunate Lady, and, above all, the Epistle of Eloisa. The pause is too generally at the end of the line, and on the fourth and fifth syllable.

Pope has not quoted the simile taken from Chaucer’s 2d book:

“——— if that thou

“Throw in a water, now a stone

“Well wot’st thou it will make anon

“A little roundel, &c.”

Chaucer, with a bolder personification, sends for Æolus, “that king of Thrace,” from “his cave of stone,” to sound his “trump of golde.” Pope bids

“———The MUSES raise

“The golden trumpet of eternal praise.”

These circumstances may designate, in some measure, the character of either Poem. I must confess, I think there can be no comparison between the *bold trumpe of Æolus*,

“Which he sets to his mouth,

“And blows it, East, and North, and South,”

and the delicate, but less animated, tone of the *Muses*, in Pope.

JANUARY AND MAY:

OR, THE

MERCHANT'S TALE.

FROM CHAUCER.

VOL. II.

JANUARY AND MAY

OF THE

MERCHANTS' TALE

FROM CHAUCER

VOL. II.

THE story of January and May now before us is of the comic kind ; and the character of a fond old dotard betrayed into disgrace by an unfuitable match is supported in a lively manner. Pope has endeavoured suitably to familiarize the stateliness of our heroic measure in this ludicrous narrative ; but, after all his pains, this measure is not adapted to such subjects so well as the lines of four feet, or the French numbers of Fontaine. Fontaine is, in truth, the capital and unrivalled writer of comic tales. He generally took his subjects from Boccace, Poggius, and Ariosto ; but adorned them with so many natural strokes, with such quaintness in his reflections, and such a dryness and archness of humour, as cannot fail to excite laughter.

Our Prior has happily caught his manner in many of his lighter tales, particularly in Hans Carvel ; the invention of which, if its genealogy be worth tracing, is first due to Poggius. It is found in the hundred and thirty-third of his *Facetiæ*, where it is entitled, *Visio Francisci Philelphi* ; from hence Rabelais inserted it under another title, in his third book and twenty-eighth chapter. It was afterwards related in the book called the Hundred Novels. Ariosto finishes the fifth of his incomparable satires with it. Malespini also made use of it. Fontaine, who imagined Rabelais to be the inventor of it, was the sixth author who delivered it, as our Prior was the last, and perhaps not the least spirited. Of the tale before us, Mr. Tyrwhitt gives the following account : “ The scene of the Merchant’s Tale is laid in Italy ; but none of the names, except Damian and Justin, seem to be Italian, but rather made at pleasure ; so that I doubt whether the story be really of Italian growth. The adventure of the Pear-tree I find in a small collection of Latin fables, written by one Adolphus, in elegiac verses of his fashion, in the year 1315. This fable has never been printed but once, and in a book not commonly to be met with.

“ Whatever was the real original of this tale, the machinery of the Fairies, which Chaucer has used so happily, was probably added by himself ; and indeed I cannot help thinking that his Pluto and Proserpine were the true progenitors of Oberon and Titania,

or rather that they themselves have, once at least, designed to revisit our poetical system under the latter names. "In the History of English Poetry, vol. i. p. 421, this is said to be an old Lombard story." But many passages in it are evidently taken from the Polycraticon of John of Salisbury. *De molestiis et oneribus conjugiorum secundum Hieronymum et alios philosophos. Et de perniciæ libidinis. Et de mulieris Ephesinæ et similium fide.* And by the way, about forty verses belonging to this argument are translated from the same chapter of the Polycraticon, in the Wife of Bath's prologue. In the mean time it is not improbable that this tale might have originally been Oriental. A Persian tale is just published which it extremely resembles; and it has much of the allegory of an Eastern apologue."

The author adds, that the Miller's Tale, in Chaucer, excels all his other tales in true and exquisite humour.

WARTON,

JANUARY AND MAY.

THERE liv'd in Lombardy, as authors write,
 In days of old, a wise and worthy knight ;
 Of gentle manners, as of gen'rous race,
 Blest with much sense, more riches, and some grace.
 Yet led astray by Venus' soft delights, 5
 He scarce could rule some idle appetites :
 For long ago, let Priests say what they cou'd,
 Weak sinful laymen were but flesh and blood.

But

NOTES.

JANUARY AND MAY.] This translation was done at sixteen or
 seventeen years of age. POPE.

In conformity to our author's own practice, it has been
 thought proper to insert a portion of the original of Chaucer,
 that the reader may form a judgment of Pope's alterations :

IMITATIONS.

" Whilom ther was dwelling in Lumbardie
 " A worthy knight, that was born in Pavie,
 " In which he lived in gret prosperitee ;
 " And fixty yere a wifes man was he,
 " And folwed ay his bodily delit
 " On women, ther as was his appetit ;
 " As done thise fooles that been seculere.
 " And whan that he was passed fixty yere,

But in due time, when fixty years were o'er,
 He vow'd to lead this vitious life no more ; 10
 Whether pure holiness inspir'd his mind,
 Or dotage turn'd his brain, is hard to find ;
 But his high courage prick'd him forth to wed,
 And try the pleasures of a lawful bed.
 This was his nightly dream, his daily care, 15
 And to the heav'nly pow'rs his constant pray'r,
 Once, ere he dy'd, to taste the blisful life
 Of a kind husband and a loving wife.

These thoughts he fortify'd with reasons still,
 (For none want reasons to confirm their will.) 20
 Grave authors say, and witty poets sing,
 That honest wedlock is a glorious thing :
 But depth of judgment most in him appears,
 Who wisely weds in his maturer years.

Then

IMITATIONS.

" Were it for holinesse or for dotage,
 " I cannot faine, but swiche a gret corage
 " Hadde this knight to ben a wedded man,
 " That day and night he doth all that he can
 " To espie, wher that he might wedded be ;
 " Praying our Lord to granten him, that he
 " Mighte ones knowen of that blisful lif,
 " That is betwix an husband and his wif ;
 " And for to live under that holy bond,
 " With which God firste man and woman bond.
 " Non other lif (said he) is worth a bene ;
 " For wedlock is so esy and so clene,
 " That in this world it is a paradise.
 " Thus faith this olde knight, that was so wise.

" And

Then let him chuse a damfel young and fair, 25
 To blefs his age, and bring a worthy heir ;
 To sooth his cares, and free from noise and strife,
 Conduct him gently to the verge of life.
 Let sinful batchelors their woes deplore,
 Full well they merit all they feel, and more : 30
 Unaw'd by precepts, human or divine,
 Like birds and beasts, promiscuously they join :
 Nor know to make the present blessing last,
 To hope the future, or esteem the past :
 But vainly boast the joys they never try'd, 35
 And find divulg'd the secrets they would hide.
 The marry'd man may bear his yoke with ease,
 Secure at once himself and heav'n to please ;
 And pass his inoffensive hours away,
 In bliss all night, and innocence all day : 40
 Tho'

IMITATIONS.

“ And certainly, as soth as God is king,
 “ To take a wif, it is a glorious thing,
 “ And namely whan a man is old and hore,
 “ Than is a wif the fruit of his trefore ;
 “ Than shuld he take a yong wif and a faire,
 “ On which he might engendren him an heire,
 “ And lede his lif in joye and in folas,
 “ Wheras thise bachelors fingen alas,
 “ Whan that they finde any adversitee
 “ In love, which n'is but childish vanitee.
 “ And trewely it fit wel to be so,
 “ That bachelors have often peine and wo :
 “ On brotel ground they bilde, and brotelnesse
 “ They finden, whan they wenen fikernesse :

Tho' fortune change, his constant spouse remains,
Augments his joys, or mitigates his pains.

But what so pure, which envious tongues will spare?
Some wicked wits have libell'd all the fair.

With matchless impudence they style a wife 45

The dear-bought curse, and lawful plague of life;

A bosom-serpent, a domestic evil,

A night-invasion, and a mid-day devil.

Let not the wife these scandal'rous words regard,

But curse the bones of ev'ry lying bard. 50

All other goods by fortune's hand are giv'n,

A wife is the peculiar gift of heav'n.

Vain fortune's favours, never at a stay,

Like empty shadows, pass, and glide away;

One solid comfort, our eternal wife, 55

Abundantly supplies us all our life:

This

IMITATIONS.

" They live but as a bird or as a bestie,

" In libertee and under non areste;

" Ther as a wedded man in his estat

" Liveth a lif blisful and ordinat,

" Under the yoke of mariage ybound:

" Wel may his herte in joye and blisse abound.

" For who can be so buxom as a wif?

" Who is so trewe and eke so ententif

" To kepe him, fike and hole, as is his make?

" For wele or wo she n'ill him not forsake:

" She n'is not wery him to love and serve,

" Though that he lie bedrede til that he sterve.

" And yet some clerkes sain, it is not so,

" Of which he Theophrast is on of tho:

" What

This blessing lasts, (if those who try, say true)
As long as heart can wish—and longer too.

Our grandfire Adam, ere of Eve possess'd,
Alone, and ev'n in Paradise unblest'd, 60
With mournful looks the blisful scenes survey'd,
And wander'd in the solitary shade.

The Maker saw, took pity, and bestow'd
Woman, the last, the best reserv'd of God.

A Wife! ah gentle deities, can he 65
That has a wife, e'er feel adversity?
Would men but follow what the sex advise,
All things would prosper, all the world grow wise.

'Twas by Rebecca's aid that Jacob won
His father's blessing from an elder son : 70
Abusive Nabal ow'd his forfeit life
To the wise conduct of a prudent wife :

Heroic

IMITATIONS.

- “ What force though Theophrast list for to lie?
“ Ne take no wif, quod he, for husbondrie,
“ As for to spare in household they dispence :
“ A trewe servant doth more diligence
“ Thy good to kepe, than doth thin owen wif,
“ For she wol claimen half past al hise lif,
“ And if that thou be fike, so God me save,
“ Thy veray frendes or a trewe knave
“ Wol kepe thee bet than she, that waiteth ay
“ After thy good, and hath don many a day.
“ This sentence, and a hundred thinges werse
“ Writeth this man ther God his bones curse.
“ But take no kepe of al swiche vanitee,
“ Desieth Theophrast, and herkeneth me.
“ A wif is goddes yeste veraily :
“ All other maner yestes hardely,

Heroic Judith, as old Hebrews show,
 Preserv'd the Jews, and slew th' Assyrian foe :
 At Hester's suit, the persecuting sword 75
 Was sheath'd, and Israel liv'd to bless the Lord.

These weighty motives, January the sage
 Maturely ponder'd in his riper age ;
 And charm'd with virtuous joys, and sober life,
 Would try that christian comfort, call'd a wife. 80
 His friends were summon'd on a point so nice,
 To pass their judgment, and to give advice ;
 But fix'd before, and well resolv'd was he ;
 (As men that ask advice are wont to be.) 84

My friends, he cry'd (and cast a mournful look
 Around the room, and sigh'd before he spoke :)
 Beneath the weight of threescore years I bend,
 And, worn with cares, am hast'ning to my end ;

How

IMITATIONS.

" As londes, rentes, pasture, or commune,
 " Or mebles, all ben yestes of fortune,
 " That passen as a shadow on the wall ;
 " But drede thou not, if plainly speke I shal,
 " A wif wol last and in thin hous endure,
 " Wel lenger than thee list paraventure.
 " Mariage is a ful gret sacrament ;
 " He which that hath no wif I hold him shent ;
 " He liveth helples, and all desolat :
 " (I speke of folk in secular estat)
 " And herkneth why, I say not this for nought,
 " That woman is for mannes helpe ywrought.
 " The highe God, whan he had Adam maked,
 " And saw him al alone belly naked,
 " God of his grete goodnesse faide then,
 " Let us now make an helpe unto this man

" Like

How I have liv'd, alas! you know too well,
 In worldly follies, which I blush to tell; 90
 But gracious heav'n has ope'd my eyes at last,
 With due regret I view my vices past,
 And, as the precept of the Church decrees,
 Will take a wife, and live in holy ease.
 But since by counsel all things should be done, 95
 And many heads are wiser still than one;
 Chuse you for me, who best shall be content
 When my desire's approv'd by your consent.

One caution yet is needful to be told,
 To guide your choice; this wife must not be old: 100
 There goes a saying, and 'twas shrewdly said,
 Old fish at table, but young flesh in bed.
 My soul abhors the tasteless, dry embrace
 Of a stale virgin with a winter face:

In

IMITATIONS.

“ Like to himself, and than he made him Eve.
 “ Here may ye see, and hereby may ye prove,
 “ That a wif is mannes helpe and his comfort,
 “ His paradis terrestre and his disport:
 “ So buxom and so vertuous is she,
 “ They mosten nedes live in unitee:
 “ O flesh they ben, and O flesh, as I gesse,
 “ Hath but on herte in wele and in distresse.
 “ A wif? a! Seinte Marie, *benedicite*,
 “ How might a man have any adversite
 “ That hath a wif? Certes I cannot seye.
 “ The blisse the which that is betwix hem teweye
 “ Ther may no tonge tell or herte thinke.
 “ If he be poure, she helpeth him to swinke;
 “ She keepeth his good, and wasteth never a del;
 “ All that her husbond doth, hire liketh wel;

“ She

In that cold season Love but treats his guest 105
 With bean-straw, and tough forage at the best.
 No crafty widows shall approach my bed ;
 Those are too wise for batchelors to wed.
 As subtle clerks by many schools are made,
 Twice marry'd dames are mistresses o' th' trade :
 But young and tender virgins, rul'd with ease, 111
 We form like wax, and mould them as we please.
 Conceive me, Sirs, nor take my sense amiss ;
 'Tis what concerns my soul's eternal bliss ;
 Since if I found no pleasure in my spouse, 115
 As flesh is frail, and who (God help me) knows ?
 Then should I live in lewd adultery,
 And sink downright to Satan when I die.
 Or were I curs'd with an unfruitful bed,
 The righteous end were lost, for which I wed ; 120
 To

IMITATIONS.

" She saith not ones nay, whan he saith ye ;
 " Do this, saith he ; al redy, Sire, saith she.
 " O blisful odre, O wedlock precious,
 " Thou art so merry, and eke so vertuous,
 " And so commended, and approved eke,
 " That every man that holt him worth a leke,
 " Upon his bare knees ought all his lif
 " Thanken his God, that him hath sent a wif,
 " Or elles pray to God him for to fend
 " A wif, to last unto his lives end.
 " For than his lif is set in sikernesse,
 " He may not be deceived, as I gesse,
 " So that he werche after his wives rede ;
 " Than may he boldly beren up his hede,
 " They ben so trewe, and therewithal so wise.
 " For which, if thou wilt werchen as the wise,

" Do

To raise up seed to bless the pow'rs above,
 And not for pleasure only, or for love,
 Think not I doat ; 'tis time to take a wife,
 When vig'rous blood forbids a chaster life :
 Those that are blest with store of grace divine, 125
 May live like faints, by heav'n's consent, and mine,

And since I speak of wedlock, let me say,
 (As, thank my stars, in modest truth I may)
 My limbs are active, still I'm found at heart,
 And a new vigour springs in ev'ry part. 130

Think not my virtue lost, tho' time has shed
 These rev'rend honours on my hoary head :
 Thus trees are crown'd with blossoms white as snow,
 The vital sap then rising from below.

Old as I am, my lusty limbs appear 135
 Like winter greens, that flourish all the year.

Now,

IMITATIONS.

- “ Do alway so, as women wol thee rede.
 “ Lo how that Jacob, as thise clerkes rede,
 “ By good conseil of his mother Rebekke
 “ Bound the kiddes skin about his nekke ;
 “ For which his fadres benison he wan.
 “ Lo Judith, as the storie eke tell can,
 “ By good conseil she Goddes peple kept,
 “ And slow him Holofernes while he slept.
 “ Lo Abigal, by good conseil how she
 “ Saved hire husband Nabal, whan that he
 “ Shuld han be slain. And loke, Hester also
 “ By good conseil delivered out of wo
 “ The peple of God, and made him Mardoche
 “ Of Assuere enhaunfed for to be.
 “ Ther n'is no thing in gree superlatif
 “ (As faith Senek) above an humble wif.

“ Suffer

Now, Sirs, you know to what I stand inclin'd,
Let ev'ry friend with freedom speak his mind.

He said; the rest in diff'rent parts divide;
The knotty point was urg'd on either side: 140
Marriage, the theme on which they all declaim'd,
Some prais'd with wit, and some with reason blam'd.
Till, what with proofs, objections, and replies,
Each wond'rous positive, and wond'rous wife,
There fell between his brothers a debate, 145
Placebo this was call'd, and Justin that.

First to the Knight Placebo thus begun,
(Mild were his looks, and pleasing was his tone)
Such prudence, Sir, in all your words appears,
As plainly proves, experience dwells with years!
Yet you pursue sage Solomon's advice, 151
To work by counsel when affairs are nice:

But,

IMITATIONS.

“ Suffer thy wives tonge, as Caton bit,
“ She shal command, and thou shalt suffren it,
“ And yet she wol obey of curtesie.
“ A wif is keper of thin husbondrie:
“ Wel may the like man bewaile and wepe,
“ I warne thee, if wisely thou wilt werche
“ Love wel thy wif, as Christ loveth his Cherche;
“ If thou lovest thyself, love thou thy wif.
“ No man hateth his flesh, but in his lif
“ He fostreth it, and therefore bid I thee
“ Cherish thy wif, or thou shalt never the.
“ Husbond and wif, what so men jasse or play,
“ Of worldly folk holden the fiker way;
“ They ben so knit, ther may non harm betide,
“ And namely upon the wives side.

WARTON.

But, with the wise man's leave, I must protest,
 So may my soul arrive at ease and rest,
 As still I hold your own advice the best. 155 }

Sir, I have liv'd a Courtier all my days,
 And study'd men, their manners, and their ways;
 And have observ'd this useful maxim still,
 To let my betters always have their will.
 Nay, if my lord affirm'd that black was white, 160
 My word was this, "Your honour's in the right."
 Th' assuming Wit, who deems himself so wise,
 As his mistaken patron to advise,
 Let him not dare to vent his dang'rous thought,
 A noble fool was never in a fault. 165
 This, Sir, affects not you, whose ev'ry word
 Is weigh'd with judgment, and befits a Lord:
 Your will is mine; and is (I will maintain)
 Pleasing to God, and should be so to Man;
 At least, your courage all the world must praise, 170
 Who dare to wed in your declining days.
 Indulge the vigour of your mounting blood,
 And let grey fools be indolently good,
 Who, past all pleasure, damn the joys of sense,
 With rev'rend dullness and grave impotence. 175

Justin, who silent sate, and heard the man,
 Thus, with a Philosophic frown, began:

A heathen author, of the first degree,
 (Who, tho' not Faith, had Sense as well as we)
 Bids us be certain our concerns to trust 180
 To those of gen'rous principles, and just.

The

The venture's greater, I'll presume to say,
 To give your person, than your goods away :
 And therefore, Sir, as you regard your rest,
 First learn your Lady's qualities at least : 185
 Whether she's chaste or rampant, proud or civil ;
 Meek as a saint, or haughty as the devil ;
 Whether an easy, fond, familiar fool,
 Or such a wit as no man e'er can rule.
 'Tis true, perfection none must hope to find 190
 In all this world, much less in woman-kind ;
 But if her virtues prove the larger share,
 Bless the kind fates, and think your fortune rare.
 Ah, gentle Sir, take warning of a friend,
 Who knows too well the state you thus commend ;
 And spite of all his praises must declare, 196
 All he can find is bondage, cost, and care.
 Heav'n knows, I shed full many a private tear,
 And sigh in silence, lest the world should hear :
 While all my friends applaud my blissful life, 200
 And swear no mortal's happier in a wife ;
 Demure and chaste as any vestal Nun,
 The meekest creature that beholds the sun !
 But, by th' immortal powers, I feel the pain,
 And he that smarts has reason to complain. 205
 Do what you list, for me ; you must be sage,
 And cautious sure ; for wisdom is in Age :
 But at these years to venture on the fair !
 By him, who made the ocean, earth, and air,
 To please a wife, when her occasions call, 210
 Would busy the most vig'rous of us all.

And

And trust me, Sir, the chastest you can chuse
 Will ask observance, and exact her dues.
 If what I speak my noble Lord offend,
 My tedious sermon here is at an end. 215

'Tis well, 'tis wondrous well, the Knight replies,
 Most worthy kinsman, faith you're mighty wife!
 We, Sirs, are fools; and must resign the cause
 To heath'nish authors, proverbs, and old saws.
 He spoke with scorn, and turn'd another way:—
 What does my friend, my dear Placebo say? 221

I say, quoth he, by heav'n the man's to blame,
 To slander wives, and wedlock's holy name.

At this the council rose, without delay;
 Each, in his own opinion, went his way; 225
 With full consent, that, all disputes appeas'd,
 The Knight should marry, when and where he pleas'd.

Who now but January exults with joy?
 The charms of Wedlock all his soul employ:
 Each nymph by turns his wav'ring mind possess'd, 230
 And reign'd the short-liv'd tyrant of his breast;
 Whilst fancy pictur'd ev'ry lively part,
 And each bright image wander'd o'er his heart.
 Thus, in some public Forum fix'd on high,
 A Mirrour shows the figures moving by; 235
 Still one by one, in swift succession, pass,
 The gliding shadows o'er the polish'd glass.

This Lady's charms the nicest could not blame,
 But vile suspicions had aspers'd her fame;

That was with sence, but not with virtue, blest : 240

And one had grace, that wanted all the rest.

Thus doubting long what nymph he should obey,

He fix'd at last upon the youthful May.

Her faults he knew not, Love is always blind,

But ev'ry charm revolv'd within his mind : 245

Her tender age, her form divinely fair,

Her easy motion, her attractive air,

Her sweet behaviour, her enchanting face,

Her moving softness, and majestic grace.

Much in his prudence did our Knight rejoice, 250

And thought no mortal could dispute his choice :

Once more in haste he summon'd ev'ry friend,

And told them all, their pains were at an end.

Heav'n, that (said he) inspir'd me first to wed,

Provides a consort worthy of my bed : 255

Let none oppose th' election, since on this

Depends my quiet, and my future bliss.

A dame there is, the darling of my eyes,

Young, beauteous, artless, innocent, and wise ;

Chaste, tho' not rich ; and tho' not nobly born,

Of honest parents, and may serve my turn. 261

Her will I wed, if gracious heav'n so please ;

To pass my age in sanctity and ease ;

And

NOTES.

VER. 245. *But ev'ry charm, &c.*] Chaucer is more particular in his description :

Her mydle small, her armes longe and slender,

Her wyse governaunce, and her gentylnesse,

Her womanly bearyng, and her sadnesse !

And thank the pow'rs, I may possess alone
 The lovely prize, and share my bliss with none! 265
 If you, my friends, this virgin can procure,
 My joys are full, my happiness is sure.

One only doubt remains: Full oft, I've heard,
 By casuists grave, and deep divines averr'd;
 That 'tis too much for human race to know 270
 The bliss of heav'n above, and earth below.
 Now should the nuptial pleasures prove so great,
 To match the blessings of the future state,
 Those endless joys were ill exchange'd for these;
 Then clear this doubt, and set my mind at ease. 275

This Justin heard, nor could his spleen controul,
 Touch'd to the quick, and tickled at the soul.
 Sir Knight, he cry'd, if this be all you dread,
 Heav'n put it past your doubt, whene'er you wed;
 And to my fervent pray'rs so far consent, 280
 That ere the rites are o'er, you may repent!
 Good heav'n, no doubt, the nuptial state approves,
 Since it chastises still what best it loves.

Then be not, Sir, abandon'd to despair;
 Seek, and perhaps you'll find among the fair, 285 }
 One, that may do your business to a hair;
 Not ev'n in wish, your happiness delay,
 But prove the scourge to lash you on your way:
 Then to the skies your mounting soul shall go,
 Swift as an arrow soaring from the bow! 290

Provided still, you moderate your joy,
 Nor in your pleasures all your might employ,
 Let reason's rule your strong desires abate,
 Nor please too lavishly your gentle mate.
 Old wives there are, of judgment most acute, 295
 Who solve these questions beyond all dispute;
 Consult with those, and be of better cheer;
 Marry, do penance, and dismiss your fear.

So said, they rose, nor more the work delay'd;
 The match was offer'd, the proposals made. 300
 The parents, you may think, would soon comply;
 The Old have int'rest ever in their eye.
 Nor was it hard to move the Lady's mind;
 When fortune favours, still the Fair are kind.

I pass each previous settlement and deed, 305
 Too long for me to write, or you to read;
 Nor will with quaint impertinence display
 The pomp, the pageantry, the proud array.
 The time approach'd, to Church the parties went,
 At once with carnal and devout intent: 310
 Forth came the Priest, and bade th' obedient wife
 Like Sarah or Rebecca lead her life:
 Then pray'd the pow'rs the fruitful bed to bless,
 And made all sure enough with holiness.

And now the palace-gates are open'd wide, 315
 The guests appear in order, side by side,
 And plac'd in state, the bridegroom and the bride.

The

The breathing flute's soft notes are heard around,
 And the shrill trumpets mix their silver sound;
 The vaulted roofs with echoing music ring, 320
 These touch the vocal stops, and those the trembling
 string.

Not thus Amphion tun'd the warbling lyre,
 Nor Joab the founding clarion could inspire,
 Nor fierce Theodomas, whose sprightly strain
 Could swell the soul to rage, and fire the martial train.

Bacchus himself, the nuptial feast to grace, 326
 (So Poets sing) was present on the place:
 And lovely Venus, Goddess of delight,
 Shook high her flaming torch in open fight,
 And danc'd around, and smil'd on ev'ry knight:
 Pleas'd her best servant would his courage try, 331
 No less in wedlock, than in liberty.

Full many an age old Hymen had not spy'd
 So kind a bridegroom, or so bright a bride.
 Ye bards! renown'd among the tuneful throng 335
 For gentle lays, and joyous nuptial song;
 Think not your softest numbers can display
 The matchless glories of this blissful day;
 The joys are such, as far transcend your rage,
 When tender youth has wedded stooping age. 340

The beauteous dame fate smiling at the board,
 And darted am'rous glances at her Lord.
 Not Hester's self, whose charms the Hebrews sing,
 E'er look'd so lovely on her Persian King:

Bright as the rising sun, in summer's day, 345
 And fresh and blooming as the month of May !
 The joyful Knight survey'd her by his side,
 Nor envy'd Paris with the Spartan bride ;
 Still as his mind revolv'd with vast delight
 Th' entrancing raptures of th' approaching night,
 Restless he fate, invoking ev'ry pow'r 351
 To speed his bliss, and haste the happy hour.
 Mean time the vig'rous dancers beat the ground,
 And songs were sung, and flowing bowls went round.
 With od'rous spices they perfum'd the place, 355
 And mirth and pleasure shone in ev'ry face.

Damian alone, of all the menial train,
 Sad in the midst of triumphs, sigh'd for pain;
 Damian alone, the Knight's obsequious Squire,
 Consum'd at heart, and fed a secret fire. 360
 His lovely mistress all his soul possess'd,
 He look'd, he languish'd, and could take no rest :
 His task perform'd, he sadly went his way,
 Fell on his bed, and loath'd the light of day.
 There let him lie ; till his relenting dame 365
 Weep in her turn, and waste in equal flame.

The weary sun, as learned Poets write,
 Forsook th' Horizon, and roll'd down the light ;
 While glitt'ring stars his absent beams supply,
 And night's dark mantle overspread the sky. 370
 Then rose the guests ; and as the time requir'd,
 Each paid his thanks, and decently retir'd.

The

The foe once gone, our Knight prepar'd t' undress,
 So keen he was, and eager to possess :
 But first thought fit th' assistance to receive, 375
 Which grave Physicians scruple not to give ;
 Satyrion near, with hot Eringos stood,
 Cantharides, to fire the lazy blood,
 Whose use old Bards describe in luscious rhymes,
 And Critics learn'd explain to modern times. 380

By this the sheets were spread, the bride undress'd,
 The room was sprinkled, and the bed was bless'd.
 What next ensu'd beseems not me to say ;
 'Tis sung, he labour'd till the dawning day,
 Then briskly sprung from bed, with heart so light,
 As all were nothing he had done by night ; 386 }
 And sipp'd his cordial as he sat upright.
 He kiss'd his balmy spouse with wanton play,
 And feebly sung a lusty roundelay :
 Then on the couch his weary limbs he cast ; 390
 For ev'ry labour must have rest at last.

But anxious cares the pensive Squire oppress'd,
 Sleep fled his eyes, and peace forsook his breast ;
 The raging flames that in his bosom dwell,
 He wanted art to hide, and means to tell. 395
 Yet hoping time th' occasion might betray,
 Compos'd a sonnet to the lovely May ;
 Which writ and folded with the nicest art,
 He wrapp'd in silk, and laid upon his heart. 399

When now the fourth revolving day was run,
 ('Twas June, and Cancer had receiv'd the Sun)

Forth from her chamber came the beauteous bride,
 The good old Knight mov'd slowly by her side.
 High mass was sung ; they feasted in the hall ;
 The servants round stood ready at their call. 405
 The Squire alone was absent from the board,
 And much his sickness griev'd his worthy lord,
 Who pray'd his spouse, attended with her train,
 To visit Damian, and divert his pain.
 Th' obliging dames obey'd with one consent ; 410
 They left the hall, and to his lodging went.
 The female tribe surround him as he lay,
 And close beside him sat the gentle May :
 Where, as she try'd his pulse, he softly drew
 A heaving sigh, and cast a mournful view ! 415
 Then gave his bill, and brib'd the pow'rs divine,
 With secret vows to favour his design.

Who studies now but discontented May ?
 On her soft couch uneasily she lay :
 The lumpish husband snor'd away the night, 420
 Till coughs awak'd him near the morning light.
 What then he did, I'll not presume to tell,
 Nor if she thought herself in heav'n or hell :
 Honest and dull in nuptial bed they lay,
 Till the bell toll'd, and all arose to pray. 425

Were it by forceful destiny decreed,
 Or did from chance, or nature's pow'r proceed ;
 Or that some star, with aspect kind to love,
 Shed its selectest influence from above ;
 Whatever was the cause, the tender dame 430
 Felt the first motions of an infant flame ;

Receiv'd

Receiv'd th' impressions of the love-sick Squire,
 And wafted in the soft infectious fire.
 Ye fair, draw near, let May's example move
 Your gentle minds to pity those who love! 435
 Had some fierce tyrant in her stead been found,
 The poor adorer sure had hang'd, or drown'd:
 But she, your sex's mirrour, free from pride,
 Was much too meek to prove a homicide.

But to my tale: Some sages have defin'd 440
 Pleasure the sov'reign blifs of human-kind:
 Our Knight (who study'd much, we may suppose)
 Deriv'd his high philosophy from those;
 For, like a Prince, he bore the vast expence
 Of lavish pomp, and proud magnificence: 445
 His house was stately, his retinue gay,
 Large was his train, and gorgeous his array.
 His spacious garden made to yield to none,
 Was compass'd round with walls of solid stone;
 Priapus could not half describe the grace 450
 (Tho' God of Gardens) of this charming place:
 A place to tire the rambling wits of France
 In long descriptions, and exceed Romance:
 Enough to shame the gentlest bard that sings
 Of painted meadows, and of purling springs. 455

Full in the centre of the flow'ry ground,
 A crystal fountain spread its streams around,
 The fruitful banks with verdant laurels crown'd: }
 About this spring (if ancient fame say true)
 The dapper Elves their moon-light sports pursue:
 Their

Their pigmy king, and little fairy queen, 461
 In circling dances gambol'd on the green,
 While tuneful sprites a merry concert made,
 And airy music warbled through the shade.

Hither the noble Knight would oft repair, 465
 (His scene of pleasure, and peculiar care)
 For this he held it dear, and always bore
 The silver key that lock'd the garden door.
 To this sweet place in summer's fultry heat,
 He us'd from noise and bus'ness to retreat; 470
 And here in dalliance spend the live-long day,
Solus cum sola, with his sprightly May.

For whate'er work was undischarg'd a-bed,
 The duteous Knight in this fair garden sped.

But ah! what mortal lives of bliss secure, 475
 How short a space our worldly joys endure?
 O Fortune, fair, like all thy treach'rous kind,
 But faithless still, and wav'ring as the wind!
 O painted monster, form'd mankind to cheat,
 With pleasing poison, and with soft deceit! 480
 This rich, this am'rous, venerable Knight,
 Amidst his ease, his solace, and delight,
 Struck blind by thee, resigns his days to grief,
 And calls on death, the wretch's last relief.

The rage of jealousy then seiz'd his mind, 485
 For much he fear'd the faith of woman-kind.

His

NOTES.

VER. 461. *Their pigmy king,*] Pope has here shewn his judgment in adopting the lighter "fairy race" of Shakespear, and Milton. Chaucer has "Kyng Pluto, and his queene, Proserpina."

His wife not suffer'd from his side to stray,
 Was captive kept, he watch'd her night and day,
 Abridg'd her pleasures, and confin'd her sway. }
 Full oft in tears did hapless May complain, 490
 And sigh'd full oft; but sigh'd and wept in vain;
 She look'd on Damian with a lover's eye;
 For oh, 'twas fixt; she must possess or die!
 Nor less impatience vex'd her am'rous Squire,
 Wild with delay, and burning with desire. 495
 Watch'd as she was, yet could he not refrain
 By secret writing to disclose his pain;
 The dame by signs reveal'd her kind intent,
 Till both were conscious what each other meant.

Ah, gentle Knight, what would thy eyes avail,
 Tho' they could see as far as ships can sail? 501
 'Tis better, sure, when blind, deceiv'd to be,
 Than be deluded when a man can see!

Argus himself, so cautious and so wise,
 Was over-watch'd, for all his hundred eyes: 505
 So many an honest husband may, 'tis known,
 Who, wisely, never thinks the case his own.

The dame at last, by diligence and care,
 Procur'd the key her Knight was wont to bear;
 She took the wards in wax before the fire, 510
 And gave th' impression to the trusty Squire.
 By means of this, some wonder shall appear,
 Which, in due place and season, you may hear.
 Well sung sweet Ovid, in the days of yore,
 What flight is that, which love will not explore?

And

And Pyramus and Thisbe plainly show 516
 The feats true lovers, when they list, can do :
 Tho' watch'd and captive, yet in spite of all,
 They found the art of kissing through a wall.

But now no longer from our tale to stray ; 520
 It hap'd that once upon a summer's day,
 Our rev'rend Knight was urg'd to am'rous play :
 He rais'd his spouse ere Matin-bell was rung,
 And thus his morning canticle he fung.

Awake, my love, disclose thy radiant eyes ; 525
 Arise, my wife, my beauteous lady, rise !
 Hear how the doves with pensive notes complain,
 And in soft murmurs tell the trees their pain :
 The winter's past ; the clouds and tempests fly ;
 The sun adorns the fields, and brightens all the sky.
 Fair without spot, whose ev'ry charming part 531
 My bosom wounds, and captivates my heart ;
 Come, and in mutual pleasures let's engage,
 Joy of my life, and comfort of my age.

This heard, to Damian straight a sign she made,
 To haste before ; the gentle Squire obey'd : 536
 Secret and undescry'd he took his way,
 And ambush'd close behind an arbour lay.

It was not long ere January came,
 And hand in hand with him his lovely dame ; 549
 Blind as he was, not doubting all was sure,
 He turn'd the key, and made the gate secure.

Here let us walk, he said, observ'd by none,
 Conscious of pleasures to the world unknown :

So may my soul have joy, as thou my wife 545
 Art far the dearest solace of my life;
 And rather would I chuse, by Heav'n above,
 To die this instant, than to lose thy love.

Reflect what truth was in my passion shewn,
 When, unendow'd, I took thee for my own, 550 }
 And fought no treasure but thy heart alone.
 Old as I am, and now depriv'd of sight, }
 Whilst thou art faithful to thy own true Knight,
 Nor age, nor blindness, rob me of delight.

Each other loss with patience I can bear, 555
 The loss of thee is what I only fear.

Consider then, my lady and my wife,
 The solid comforts of a virtuous life.
 As first, the love of Christ himself you gain;
 Next, your own honour undefil'd maintain; 560
 And lastly, that which sure your mind must move,
 My whole estate shall gratify your love:
 Make your own terms, and ere to-morrow's sun
 Displays his light, by Heav'n it shall be done.

I seal the contract with a holy kiss, 565
 And will perform, by this—my dear, and this—
 Have comfort, Spouse, nor think thy Lord unkind;
 'Tis love, not jealousy, that fires my mind.

For when thy charms my sober thoughts engage,
 And join'd to them my own unequal age, 570

From thy dear side I have no pow'r to part,
 Such secret transports warm my melting heart.

For who that once possess'd those heav'nly charms,
 Could live one moment absent from thy arms? 574

He

He ceas'd, and May with modest grace reply'd ;
 (Weak was her voice, as while she spoke she cry'd ;)
 Heav'n knows (with that a tender sigh she drew)
 I have a soul to save as well as you ;
 And, what no less you to my charge commend,
 My dearest honour, will to death defend. 580
 To you in holy Church I gave my hand,
 And join'd my heart in wedlock's sacred band :
 Yet, after this, if you distrust my care,
 Then hear, my Lord, and witness what I swear :
 First may the yawning earth her bosom rend,
 And let me hence to hell alive descend ; 586
 Or die the death I dread no less than hell,
 Sew'd in a sack, and plung'd into a well :
 Ere I my fame by one lewd act disgrace,
 Or once renounce the honour of my race. 590
 For know, Sir Knight, of gentle blood I came,
 I loath a whore, and startle at the name.
 But jealous men on their own crimes reflect,
 And learn from thence their ladies to suspect :
 Else why these needless cautions, Sir, to me ? 595
 These doubts and fears of female constancy !
 This chime still rings in ev'ry lady's ear,
 The only strain a wife must hope to hear.

Thus

NOTES.

VER. 588. *Sew'd in a sack, &c.*] " Infidelity in women is a
 " subject of the severest crimination among the Turks. When any
 " of these miserable girls are apprehended, for the first time they
 " are put to hard labour, &c. but for the second, they are recom-
 " mitted, and many at a time *tied up in sacks*, and taken in a boat
 " to the Seraglio-Point, where they are *thrown into the tide*."

Dallaway's Constantinople.

Thus while she spoke a sidelong glance she cast,
 Where Damian kneeling, worship'd as she past : 600
 She saw him watch the motions of her eye,
 And singled out a pear-tree planted nigh :
 'Twas charg'd with fruit that made a goodly show,
 And hung with dangling pears was ev'ry bough.
 Thither th' obsequious Squire address'd his pace,
 And climbing, in the summit took his place ; 606
 The Knight and Lady walk'd beneath in view,
 Where let us leave them, and our tale pursue.

'Twas now the season when the glorious sun
 His heav'nly progress through the Twins had run ;
 And Jove, exalted, his mild influence yields, 611
 To glad the glebe, and paint the flow'ry fields :
 Clear was the day, and Phoebus rising bright,
 Had streak'd the azure firmament with light ;
 He pierc'd the glitt'ring clouds with golden streams,
 And warm'd the womb of earth with genial beams.

It so befel, in that fair morning tide,
 The Fairies sported on the garden side,
 And in the midst their Monarch and his Bride. }
 So featly tripp'd the light-foot ladies round, 620 }
 The knights so nimbly o'er the green-sward bound, }
 That scarce they bent the flow'rs, or touch'd the }
 ground. }

The dances ended, all the fairy train
 For pinks and daisies search'd the flow'ry plain ;
 While on a bank reclin'd of rising green, 625
 Thus, with a frown, the King bespoke his Queen.

'Tis

'Tis too apparent, argue what you can,
 The treachery you women use to man :
 A thousand Authors have this truth made out,
 And sad experience leaves no room for doubt. 630

Heav'n rest thy spirit, noble Solomon,
 A wiser monarch never saw the sun :
 All wealth, all honours, the supreme degree
 Of earthly bliss, was well bestow'd on thee !
 For sagely hast thou said : Of all mankind, 635
 One only just, and righteous, hope to find :
 But should'st thou search the spacious world around
 Yet one good woman is not to be found.

Thus says the King who knew your wickedness ;
 The son of Sirach testifies no less.
 So may some wildfire on your bodies fall, 640
 Or some devouring plague consume you all ;
 As well you view the leacher in the tree,
 And well this honourable Knight you see :
 But since he's blind and old (a helpless case)
 His Squire shall cuckold him before your face. 645

Now by my own dread majesty I swear,
 And by this awful sceptre which I bear,
 No impious wretch shall 'scape unpunish'd long,
 That in my presence offers such a wrong.
 I will this instant undeceive the Knight, 650
 And, in the very act, restore his sight :
 And set the strumpet here in open view,
 A warning to these Ladies, and to you,
 And all the faithless sex, for ever to be true.

And

And will you so, reply'd the Queen, indeed? 655 }
 Now, by my mother's soul it is decreed, }
 She shall not want an answer at her need.
 For her, and for her daughters, I'll engage,
 And all the sex in each succeeding age ;
 Art shall be theirs to varnish an offence, 660
 And fortify their crimes with confidence.
 Nay, were they taken in a strict embrace,
 Seen with both eyes, and pinion'd on the place ;
 All they shall need is to protest and swear,
 Breathe a soft sigh, and drop a tender tear ; 665
 Till their wise husbands, gull'd by arts like these,
 Grow gentle, tractable, and tame as geese.

What tho' this fland'rous Jew, this Solomon,
 Call'd women fools, and knew full many a one ;
 The wiser wits of later times declare, 670
 How constant, chaste, and virtuous women are :
 Witness the martyrs, who resign'd their breath,
 Serene in torments, unconcern'd in death ;
 And witness next what Roman authors tell,
 How Arria, Portia, and Lucretia fell. 675

But since the sacred leaves to all are free,
 And men interpret texts, why should not we?
 By this no more was meant, than to have shown,
 That sov'reign goodness dwells in him alone }
 Who only Is, and is but only One. 680 }
 But grant the worst ; shall women then be weigh'd
 By ev'ry word that Solomon has said ?

What tho' this King (as ancient story boasts)
 Built a fair temple to the Lord of Hosts;
 He ceas'd at last his Maker to adore, 685
 And did as much for Idol gods, or more.
 Beware what lavish praises you confer
 On a rank lecher and idolater;
 Whose reign indulgent God, says Holy Writ,
 Did but for David's righteous sake permit; 690
 David, the monarch after Heav'n's own mind,
 Who lov'd our sex, and honour'd all our kind.

Well, I'm a Woman, and as such must speak;
 Silence would swell me, and my heart would break.
 Know then, I scorn your dull authorities, 695
 Your idle wits, and all their learned lies.
 By Heav'n, those authors are our sex's foes,
 Whom, in our right, I must and will oppose.

Nay (quoth the King) dear Madam, be not wroth:
 I yield it up; but since I gave my oath, 700
 That this much-injur'd Knight again should see;
 It must be done—I am a King, said he,
 And one, whose faith has ever sacred been—

And so has mine (she said)—I am a Queen:
 Her answer she shall have, I undertake; 705
 And thus an end of all dispute I make.
 Try when you list; and you shall find, my Lord,
 It is not in our sex to break our word.

We leave them here in this heroic strain,
 And to the Knight our story turns again; 710
 Who

Who in the garden, with his lovely May,
 Sung merrier than the Cuckoo or the Jay :
 This was his song ; “ Oh kind and constant be,
 “ Constant and kind I’ll ever prove to thee.”

Thus singing as he went, at last he drew 715
 By easy steps, to where the Pear-tree grew :
 The longing dame look’d up, and spy’d her Love,
 Full fairly perch’d among the boughs above.
 She stopp’d, and sighing : Oh good Gods, she cry’d,
 What pangs, what sudden shoots distend my side ?
 O for that tempting fruit, so fresh, so green ; 721
 Help, for the love of Heav’n’s immortal Queen ;
 Help, dearest lord, and save at once the life
 Of thy poor infant, and thy longing wife !

Sore sigh’d the Knight to hear his Lady’s cry, 725
 But could not climb, and had no servant nigh :
 Old as he was, and void of eye-sight too,
 What could, alas ! a helpless husband do ?
 And must I languish then, she said, and die,
 Yet view the lovely fruit before my eye ? 730
 At least, kind Sir, for charity’s sweet sake,
 Vouchsafe the trunk between your arms to take ;
 Then from your back I might ascend the tree ;
 Do you but stoop, and leave the rest to me.

With all my soul, he thus reply’d again, 735
 I’d spend my dearest blood to ease thy pain.
 With that, his back against the trunk he bent,
 She seiz’d a twig, and up the tree she went.

Now prove your patience, gentle Ladies all!
 Nor let on me your heavy anger fall : 740
 'Tis truth I tell, tho' not in phrase refin'd ;
 Tho' blunt my tale, yet honest is my mind.
 What feats the lady in the tree might do,
 I pass, as gambols never known to you ;
 But sure it was a merrier fit, she swore, 745
 Than in her life she ever felt before.

In that nice moment, lo ! the wond'ring Knight
 Look'd out, and stood restor'd to sudden sight.
 Straight on the tree his eager eyes he bent,
 As one whose thoughts were on his spouse intent ;
 But when he saw his bosom-wife so dress'd, 751
 His rage was such as cannot be express'd :
 Not frantic mothers when their infants die,
 With louder clamours rend the vaulted sky : 754
 He cry'd, he roar'd, he storm'd, he tore his hair ;
 Death ! hell ! and furies ! what dost thou do there !

What ails my Lord ? the trembling dame reply'd ;
 I thought your patience had been better try'd ;
 Is this your love, ungrateful and unkind,
 This my reward for having cur'd the blind ? 760
 Why was I taught to make my husband see,
 By struggling with a man upon a Tree ?
 Did I for this the pow'r of Magic prove ?
 Unhappy wife, whose crime was too much love !

If this be struggling, by this holy light, 765
 'Tis struggling with a vengeance (quoth the Knight);

So Heav'n preserve the fight it has restor'd,
 As with these eyes I plainly saw thee whor'd;
 Whor'd by my slave—perfidious wretch! may hell
 As surely seize thee, as I saw too well. 770

Guard me, good angels! cry'd the gentle May,
 Pray Heav'n, this magic work the proper way!
 Alas, my love! 'tis certain, could you see,
 You ne'er had us'd these killing words to me:
 So help me, fates, as 'tis no perfect fight, 775
 But some faint glimm'ring of a doubtful light.

What I have said (quoth he) I must maintain,
 For by th' immortal pow'rs it *seem'd* too plain—

By all those pow'rs, some frenzy seiz'd your	}
mind,	
(Reply'd the dame) are these the thanks I find?	
Wretch that I am, that e'er I was so kind!	781

She said; a rising sigh express'd her woe,
 The ready tears apace began to flow,
 And as they fell she wip'd from either eye 784
 The drops (for women, when they list, can cry).

The Knight was touch'd; and in his looks appear'd
 Signs of remorse, while thus his spouse he chear'd:
 Madam, 'tis past, and my short anger o'er!
 Come down, and vex your tender heart no more;
 Excuse me, dear, if aught amiss was said, 790
 For, on my soul, amends shall soon be made:
 Let my repentance your forgiveness draw,
 By Heav'n, I swore but what I *thought* I saw.

Ah, my lov'd lord ! 'twas much unkind (she cry'd)
On bare fuspicion thus to treat your bride. 795

But till your fight's etablifh'd, for a while,
Imperfect objects may your fenfe beguile.

Thus when from fleep we firft our eyes difplay,
The balls are wounded with the piercing ray,
And dusky vapours rife, and intercept the day: 800

So juft recov'ring from the fhades of night,
Your fwimming eyes are drunk with fudden light,
Strange phantoms dance around, and skim before
your fight. }

Then, Sir, be cautious, nor too rashly deem ;
Heav'n knows how feldom things are what they feem !
Consult your reafon, and you foon fhall find 806

'Twas you were jealous, not your wife unkind :
Jove ne'er fpoke oracle more true than this,
None judge fo wrong as thofe who think amifs.

With that fhe leap'd into her Lord's embrace 810
With well-difsembled virtue in her face.

He hugg'd her clofe, and kifs'd her o'er and o'er,
Disturb'd with doubts and jealousies no more :
Both, pleas'd and blefs'd, renew'd their mutual vows,
A fruitful wife and a believing fpoufe. 815

Thus ends our tale, whose moral next to make,
Let all wife husbands hence example take ;
And pray, to crown the pleafure of their lives,
To be fo well deluded by their wives.

THE first dawnings of polite literature in Italy are found in tale-writing and fables.

To produce, and carry on with probability and decorum, a series of events, is the most difficult work of invention; and if we were minutely to examine the popular stories of every nation, we should be amazed to find how few circumstances have been ever invented. Facts and events have been indeed varied and modified; but totally new facts have not been created. The writers of the old romances, from whom Ariosto and Spenser have borrowed so largely, are supposed to have had copious imaginations; but may they not be indebted, for their invulnerable heroes, their monsters, their enchantments, their gardens of pleasure, their winged steeds, and the like, to the Echidna, to the Circe, to the Medea, to the Achilles, to the Syrens, to the Harpies, to the Phryxus, and the Bellerophon, of the ancients? The cave of Polypheme might furnish out the ideas of their giants, and Andromeda might give occasion for stories of distressed damsels on the point of being devoured by dragons, and delivered at such a critical season by their favourite Knights. Some faint traditions of the ancients might have been kept glimmering and alive during the whole barbarous ages, as they are called; and it is not impossible but these have been the parents of the Genii in the Eastern and the Fairies in the Western world. To say that Amadis and Sir Tristram have a classical foundation, may, at first sight, appear paradoxical; but if the subject were examined to the bottom, I am inclined to think, that the wildest chimeras in those books of chivalry, with which Don Quixote's library was furnished, would be found to have a close connection with ancient mythology.

We of this nation have been remarkably barren in our inventions of facts; we have been chiefly borrowers in this species of composition, as the plots of our most applauded tragedies and comedies may witness, which have generally been taken from the novels of the Italians and Spaniards.

WARTON.

In the art of telling a story in verse, Pope is peculiarly happy; we almost forget the grossness of the subject of this tale, while

we are struck by the uncommon ease and readiness of the verse, the suitableness of the expressions, and the spirit and happiness of the whole.

I think Dr. Warton injudiciously censures the verse, which appears to me to be very suitably employed.

Pope has introduced triplets in many places, no doubt for greater effect, which they certainly have. There is generally two together, ended with an Alexandrine; this is common in Dryden's fables, on which Pope evidently formed his style in these narrative pieces.

When I say that Dr. Warton injudiciously objects to the verse, it should be remembered that there is a *mock-elevation* in the speeches, descriptions, &c. of this story, (and even Poetry in the fairy revels,) for which the versification Pope has chosen is more proper, than it would be, for Prior's burlesque, and less poetical, ribaldry.

The mixture of classical and gothic imagery, such as Chaucer uses, in making Pluto and Proserpine (instead of spirits, like Oberon and Titania) the king and queen of the "yellow-skirted Fays," is very common in our early Poets, who derived the combination from the old romances, and Ovid. Jason and Hercules, in Lydgate, are received with all the honours of the old Knights of Chivalry, at the Castle of the King of Colchis;

———" This mighty man Jason
Assigned was by the King anon,
For to settle at his own borde,
And Hercules, that was so great a Lord,
Was sette also by his side."——

But the most curious assemblage of dissimilar imagery is, where the fairies are introduced in Milton to attend the *Personages* of Aristotle's *ten Categories*:

" Good luck befriend thee, Son, for at thy birth,
The *fairy ladies* danc'd upon the hearth."

See Warton's Milton, p. 312.

THE WIFE OF BATH
HER PROLOGUE.

FROM CHAUCER.

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1895

THE Wife of Bath is the other piece of Chaucer which Pope selected to imitate. One cannot but wonder at his choice, which perhaps nothing but his youth could excuse. Dryden, who is known not to be nicely scrupulous, informs us, that he would not versify it on account of its indecency. Pope, however, has omitted or softened the grosser and more offensive passages. Chaucer afforded him many subjects of a more sublime and serious species; and it were to be wished Pope had exercised his pencil on the pathetic story of the patience of Grisilda, or Troilus and Cressida, or the Complaint of the Black Knight; or, above all, on Cambuscan and Canace. From the accidental circumstance of Dryden and Pope's having copied the gay and ludicrous parts of Chaucer, the common notion seems to have arisen, that Chaucer's vein of poetry was chiefly turned to the light and the ridiculous. But they who look into Chaucer will soon be convinced of this prevailing prejudice, and will find his comic vein, like that of Shakespear, to be only like one of mercury, imperceptibly mingled with a mine of gold.

Mr. Hughes withdrew his contributions to a volume of Miscellaneous Poems, published by Steel, because this prologue was to be inserted in it.

“The want of a few lines,” says Mr. Tyrwhitt, “to introduce The Wife of Bath's Prologue, is perhaps one of those defects which Chaucer would have supplied, if he had lived to finish his work. The extraordinary length of it, as well as the vein of pleasantry that runs through it, is very suitable to the character of the speaker. The greatest part must have been of Chaucer's own invention, though one may plainly see that he had been reading the popular invectives against marriage and women in general; such as the Roman de la Rose, Valerius ad Rufinum de non ducendâ uxore, and particularly Hyeronimus contra Jovinianum. The holy Father, by way of recommending celibacy, has exerted all his learning and eloquence (and he certainly was not deficient in either) to collect together and aggravate whatever he could

could find to the prejudice of the female sex. Among other things he has inserted his own translation (probably) of a long extract from what he calls, *Liber aureolus Theophrasti de nuptiis*. Next to him in order of time was the treatise, entitled, *Epistola Valerii ad Rufinum de non ducendâ uxore*, ns. Reg. 12. D. iii. It has been printed (for the similarity of its sentiments I suppose) among the works of St. Jerome, though it is evidently of a much later date. Tanner (from Wood's MSS. Collection) attributes it to Walter Map. (Bib. Brit. v. Map.) I should not believe it to be older; as John of Salisbury, who has treated of the same subject in his *Polycrat.* l. viii. c. xi., does not appear to have seen it. To these two books Jean de Meun has been obliged for some of the severest strokes in his *Roman de la Rose*; and Chaucer has transfused the quintessence of all the three works (upon the subject of matrimony) into his *Wife of Bath's Prologue* and *Merchant's Tale*."

WARTON.

THE WIFE OF BATH.

FROM CHAUCER *.

BEHOLD the woes of matrimonial life,
 And hear with rev'rence an experienc'd wife !
 To dear-bought wisdom give the credit due,
 And think for once, a woman tells you true.

In

* I have a curious book, entitled, A Commentary upon the
 Two Tales of our ancient, renowned, and ever-living Poet,

Sir JEFFREY CHAUCER, Knight ;

who, for his *rich fancy, pregnant invention, and present compo-
 sure*, deserved the countenance of a Prince, and of his laureat
 honours :

THE MILLER'S TALE;

AND

THE WIFE OF BATH.

Printed by William Godbid, and to be sold by Peter Dring at
 the Sun, in the Poultry, near the Rose tavern. 1665.

The Author in the Dedication signs himself R. B.; and in the
 advertisement says,

“ This comment was an assay whereto the author was im-
 portuned by *persons of quality*, to compleat with *brief, pithy, and
 proper illustrations*, suitable to the subject !”

It appears from it, that the character of Chaucer was not well
 understood by the age in which this book was written ; as it ap-
 pears the Comment was undertaken to point out the humourous
 and truly comic talent of our ancient bard, which was not at the
 time appreciated. A short specimen will suffice :

“ Of

In all these trials I have borne a part, §
 I was myself the scourge that caus'd the smart ;
 For, since fifteen, in triumph have I led
 Five captive husbands from the church to bed.
 Christ saw a wedding once, the Scripture says,
 And saw but one, 'tis thought, in all his days ; 10
 Whence

“ Of five husbands scolyng am I
 Welcome the sixth whenever he shall dy.

“ The thought is taken : all flesh is mortal ; but of all flesh she
 “ would have none *more mortal* than her husband's. She would ever
 “ have her aged husband's look like Death's head ; meantime her
 “ sage admonitions are never wanting to bid him *remember his end*.
 “ Life is a trouble, but of all others she is most troubled with *his*
 “ life. Thus dictates she of her husband's pilgrimage ; which by
 “ how much the shorter, it is for her all the better,” &c.

However trifling such things may appear, I mention them,
 to shew the light in which Chaucer's character was held at
 the time ; and I shall add a few words from the Appendix, to shew
 the Author's good sense.

“ Appendix to Comments.

“ After such time as the AUTHOR, upon the instancy of sundry
 “ persons of quality, had finished his Comments upon these Two
 “ TALES, the perusal of them begot that influence over the
 “ clear and weighty judgements of the strictest and rigidest Cen-
 “ sors ; as their high approvement of them induced their impor-
 “ tunity to the AUTHOR to go on with the rest, as he had suc-
 “ cessfully done with these two first : ingeniously protesting,
 “ that they had not read any subject discoursing by way of IL-
 “ LUSTRATION, and running DESCANT, on such light, but
 “ HARMLESS fancies, more handsomely couched, or modestly
 “ shadowed. All which, though urgently pressed, could make no
 “ impression on the AUTHOR, for his definite answer was this,
 “ That his age, without any other appellant, might render his apo-
 “ logy ; and privilege him from COMMENTING ON CONCEPTIONS,
 “ being never so pregnant, being *intervained* with levity ; saying,
 “ Of such light toys hee'd ta'n a long adieu.”

Whence some infer, whose conscience is too nice,
No pious Christian ought to marry twice.

But let them read, and solve me, if they can,
The words address'd to the Samaritan:

Five times in lawful wedlock she was join'd; 15
And sure the certain stint was ne'er defin'd.

"Encrease and multiply," was Heav'n's command,
And that's a text I clearly understand.

This too, "Let men their fires and mothers leave,
"And to their dearer wives for ever cleave." 20

More wives than one by Solomon were try'd,
Or else the wisest of mankind's bely'd.

I've had myself full many a merry fit;

And trust in Heav'n I may have many yet.

For when my transitory spouse, unkind, 25

Shall die, and leave his woeful wife behind,

I'll take the next good Christian I can find. }

Paul, knowing one could never serve our turn,
Declar'd 'twas better far to wed than burn.

There's danger in assembling fire and tow; 30

I grant 'em that, and what it means you know.

The same Apostle too has elsewhere own'd,

No precept for Virginity he found:

'Tis but a counsel—and we women still

Take which we like, the counsel, or our will. 35

I envy not their blifs, if he or she

Think fit to live in perfect chastity;

Pure let them be, and free from taint or vice;

I, for a few slight spots, am not so nice.

Heav'n

Heav'n calls us diff'rent ways, on these bestows 40

One proper gift, another grants to those :

Not every man's oblig'd to sell his store,

And give up all his substance to the poor ;

Such as are perfect, may, I can't deny ;

But, by your leaves, Divines, so am not I. 45

Full many a Saint, since first the world began,

Liv'd an unspotted maid, in spite of man :

Let such (a God's name) with fine wheat be fed,

And let us honest wives eat barley-bread.

For me, I'll keep the post assign'd by heav'n, 50

And use the copious talent it has giv'n :

Let my good spouse pay tribute, do me right,

And keep an equal reck'ning ev'ry night :

His proper body is not his, but mine ;

For so said Paul, and Paul's a sound divine. 55

Know then, of those five husbands I have had,

Three were just tolerable, two were bad.

The three were old, but rich and fond beside,

And toil'd most piteously to please their bride :

But since their wealth (the best they had) was mine, 60

The rest, without much loss, I could resign.

Sure to be lov'd, I took no pains to please,

Yet had more Pleasure far than they had Ease.

Presents flow'd in apace : with show'rs of gold,

They made their court, like Jupiter of old. 65

If I but smil'd, a sudden youth they found,

And a new palsy seiz'd them when I frown'd.

Ye

Ye fov'reign wives ! give ear, and understand,
 Thus shall ye speak, and exercise command.
 For never was it giv'n to mortal man, 70
 To lie so boldly as we women can :
 Forswear the fact, tho' seen with both his eyes,
 And call your maids to witness how he lies.

Hark, old Sir Paul ! ('twas thus I us'd to say)
 Whence is our neighbour's wife so rich and gay ? 75
 Treated, carefs'd, where'er she's pleas'd to roam—
 I sit in tatters, and immur'd at home.
 Why to her house dost thou so oft repair ?
 Art thou so am'rous ? and is she so fair ?
 If I but see a cousin or a friend, 80
 Lord ! how you swell, and rage like any fiend !
 But you reel home, a drunken beastly bear,
 Then preach till midnight in your easy chair ;
 Cry, Wives are false, and every woman evil,
 And give up all that's female to the devil. 85

If poor (you say) she drains her husband's purse ;
 If rich, she keeps her priest, or something worse ;
 If highly born, intolerably vain,
 Vapours and pride by turns possess her brain,
 Now gayly mad, now sourly splenetic, 90
 Freakish when well, and fretful when she's sick.
 If fair, then chaste she cannot long abide,
 By pressin youth attack'd on ev'ry side :
 If foul, her wealth the lusty lover lures,
 Or else her wit some fool-gallant procures, 95

Or else she dances with becoming grace,
 Or shape excuses the defects of face.
 There swims no goose so grey, but soon or late,
 She finds some honest gander for her mate.

Horfes (thou say'st) and asses men may try, 100
 And ring suspected vessels ere they buy :
 But wives, a random choice, untry'd they take,
 They dream in courtship, but in wedlock wake ;
 Then, not till then, the veil's remov'd away,
 And all the woman glares in open day. 105

You tell me, to preserve your wife's good grace,
 Your eyes must always languish on my face,
 Your tongue with constant flatt'ries feed my ear,
 And tag each sentence with, My life ! my dear !
 If by strange chance, a modest blush be rais'd, 110
 Be sure my fine complexion must be prais'd.
 My garments always must be new and gay,
 And feasts still kept upon my wedding-day.
 Then must my nurse be pleas'd, and fav'rite maid ;
 And endless treats, and endless visits paid, 115
 To a long train of kindred, friends, allies ;
 All this thou say'st, and all thou say'st are lies.

On Jenkin too you cast a squinting eye :
 What ! can your 'prentice raise your jealousy ?
 Fresh are his ruddy cheeks, his forehead fair, 120
 And like the burnish'd gold his curling hair.
 But clear thy wrinkled brow, and quit thy sorrow,
 I'd scorn your 'prentice, should you die to-morrow.

Why

Why are thy chests all lock'd? on what design?
Are not thy worldly goods and treasure mine? 125
Sir, I'm no fool; nor shall you, by St. John,
Have goods and body to yourself alone.
One you shall quit, in spite of both your eyes—
I heed not, I, the bolts, the locks, the spies.
If you had wit, you'd say, "Go where you will, 130
"Dear spouse, I credit not the tales they tell:
"Take all the freedoms of a marry'd life;
"I know thee for a virtuous, faithful wife."

Lord! when you have enough, what need you care
How merrily soever others fare? 135
Tho' all the day I give and take delight,
Doubt not, sufficient will be left at night.
'Tis but a just and rational desire,
To light a taper at a neighbour's fire.

There's danger too, you think, in rich array, 140
And none can long be modest that are gay:
The Cat, if you but finge her tabby skin,
The chimney keeps, and sits content within;
But once grown sleek, will from her corner run,
Sport with her tail, and wanton in the sun; 145
She licks her fair round face, and frisks abroad,
To show her furr, and to be catterwaw'd.

Lo thus, my friends, I wrought to my desires
These three right ancient venerable fires.
I told 'em, Thus you say, and thus you do, 150
And told 'em false, but Jenkin swore 'twas true.

I, like a dog, could bite as well as whine,
And first complain'd, whene'er the guilt was mine.
I tax'd them oft with wenching and amours,
When their weak legs scarce dragg'd 'em out of doors;
And swore the rambles that I took by night, 156
Were all to spy what damsels they bedight.
That colour brought me many hours of mirth;
For all this wit is giv'n us from our birth.
Heav'n gave to woman the peculiar grace 160
To spin, to weep, and cully human race.
By this nice conduct, and this prudent course,
By murm'ring, wheedling, stratagem, and force,
I still prevail'd, and would be in the right,
Or curtain-lectures made a restless night. 165
If once my husband's arm was o'er my side,
What! so familiar with your spouse? I cry'd:
I levied first a tax upon his need;
Then let him—'twas a nicety indeed!
Let all mankind this certain maxim hold, 170
Marry who will, our sex is to be fold.
With empty hands no taffels you can lure,
But fulsome love for gain we can endure;
For gold we love the impotent and old, 174
And heave, and pant, and kiss, and cling, for gold.
Yet with embraces, curses oft I mixt,
Then kiss'd again, and chid and rail'd betwixt.
Well, I may make my will in peace, and die,
For not one word in man's arrears am I.

To drop a dear dispute I was unable, 180

Ev'n tho' the Pope himself had sat at table.

But when my point was gain'd, then thus I spoke,

" Billy, my dear, how sheepishly you look? 184

" Approach, my spouse, and let me kiss thy cheek;

" Thou should'st be always thus, resign'd and meek!

" Of Job's great patience since so oft you preach,

" Well should you practise, who so well can teach.

" 'Tis difficult to do, I must allow,

" But I, my dearest, will instruct you how.

" Great is the blessing of a prudent wife, 190

" Who puts a period to domestic strife.

" One of us two must rule, and one obey;

" And since in man right reason bears the sway, }

" Let that frail thing, weak woman have her way. }

" The wives of all my family have rul'd 195

" Their tender husbands, and their passions cool'd.

" Fye, 'tis unmanly thus to sigh and groan;

" What! would you have me to yourself alone?

" Why take me, Love! take all and ev'ry part!

" Here's your Revenge! you love it at your heart.

" Would I vouchsafe to sell what nature gave, 201

" You little think what custom I could have.

" But see! I'm all your own—nay hold—for shame!

" What means my dear—indeed—you are to blame."

Thus with my first three Lords I past my life;

A very woman, and a very wife. 206

What sums from these old spouses I could raise,

Procur'd young husbands in my riper days.

Tho' past my bloom, not yet decay'd was I,
Wanton and wild, and chatter'd like a pye. 210

In country dances still I bore the bell,
And sung as sweet as ev'ning Philomel.
To clear my quail-pipe, and refresh my soul,
Full oft I drain'd the spicy nut-brown bowl; 214

Rich luscious wines, that youthful blood improve,
And warm the swelling veins to feats of love :

For 'tis as sure as cold ingenders hail,
A liqu'rish mouth must have a lech'rous tail;
Wine lets no lover unrewarded go,
As all true gamesters by experience know. 220

But oh, good Gods ! whene'er a thought I cast
On all the joys of youth and beauty past,
To find in pleasures I have had my part,
Still warms me to the bottom of my heart.

This wicked world was once my dear delight; 225
Now all my conquests, all my charms, good night !
The flour consum'd, the best that now I can,
Is e'en to make my market of the bran.

My fourth dear spouse was not exceeding true;
He kept, 'twas thought, a private miss or two : 230
But all that score I paid—as how ? you'll say,
Not with my body, in a filthy way ;
But I so dress'd, and danc'd, and drank, and din'd ;
And view'd a friend, with eyes so very kind,
As stung his heart, and made his marrow fry, 235
With burning rage, and frantick jealousy.

His

His soul, I hope, enjoys eternal glory,
 For here on earth I was his purgatory.
 Oft, when his shoe the most severely wrung,
 He put on careless airs, and fat and fung. 240
 How sore I gall'd him, only heav'n could know,
 And he that felt, and I that caus'd the woe.
 He dy'd, when last from pilgrimage I came,
 With other gossips, from Jerufalem;
 And now lies buried underneath a Rood, 245
 Fair to be seen, and rear'd of honest wood.
 A tomb indeed, with fewer sculptures grac'd,
 Than that Mausolus' pious widow plac'd,
 Or where inshrined the great Darius lay;
 But cost on graves is merely thrown away. 250
 The pit fill'd up, with turf we cover'd o'er;
 So bless the good man's soul, I say no more.

Now for my fifth lov'd Lord, the last and best;
 (Kind Heav'n afford him everlasting rest)
 Full hearty was his love, and I can shew 255
 The tokens on my ribs in black and blue;
 Yet, with a knack, my heart he could have won,
 While yet the smart was shooting in the bone.
 How quaint an appetite in women reigns! 259
 Free gifts we scorn, and love what costs us pains:
 Let men avoid us, and on them we leap;
 A glutted market makes provision cheap.

In pure good will I took this jovial spark,
 Of Oxford he, a most egregious clerk.

He boarded with a widow in the town, 265
 A trusty gossip, one dame Alifon,
 Full well the secrets of my soul she knew,
 Better than e'er our parish Priest could do.
 To her I told whatever could befall :
 Had but my husband pifs'd against a wall, 270
 Or done a thing that might have cost his life,
 She—and my niece—and one more worthy wife,
 Had known it all : what most he would conceal,
 To these I made no scruple to reveal.
 Oft has he blush'd from ear to ear for shame, 275
 That e'er he told a secret to his dame.

It so befel, in holy time of Lent,
 That oft a day I to this gossip went ;
 (My husband, thank my stars, was out of town)
 From house to house we rambled up and down, 280
 This clerk, myself, and my good neighbour Alfe,
 To see, be seen, to tell, and gather tales.
 Visits to ev'ry Church we daily paid,
 And march'd in ev'ry holy Masquerade,
 The Stations duly, and the Vigils kept ; 285
 Not much we fasted, but scarce ever slept.
 At Sermons too I shone in scarlet gay,
 The wasting moth ne'er spoil'd my best array ;
 The cause was this, I wore it ev'ry day. }
 'Twas when fresh May her early blossoms yields,
 This Clerk and I were walking in the fields. 291
 We grew so intimate, I can't tell how,
 I pawn'd my honour, and engag'd my vow,

If

If e'er I laid my husband in his urn,
 That he, and only he, should serve my turn. 295
 We straight struck hands, the bargain was agreed;
 I still have shifts against a time of need:
 The mouse that always trusts to one poor hole,
 Can never be a mouse of any foul.

I vow'd, I scarce could sleep since first I knew him,
 And durst be sworn he had bewitch'd me to him, 301
 If e'er I slept, I dream'd of him alone,
 And dreams foretel, as learned men have shown: }
 All this I said; but dreams, Sirs, I had none:
 I follow'd but my crafty Crony's lore, 305
 Who bid me tell this lye—and twenty more.

Thus day by day, and month by month we past;
 It pleas'd the Lord to take my spouse at last.
 I tore my gown, I soil'd my locks with dust,
 And beat my breasts, as wretched widows—must.
 Before my face my handkerchief I spread, 311
 To hide the flood of tears I did—not shed.
 The good man's coffin to the Church was born;
 Around, the neighbours, and my clerk, to mourn.
 But as he march'd, good Gods! he shew'd a pair
 Of legs and feet, so clean, so strong, so fair! 316
 Of twenty winters age he seem'd to be;
 I (to say truth) was twenty more than he;
 But vig'rous still, a lively buxom dame;
 And had a wond'rous gift to quench a flame. 320
 A Conj'ror once, that deeply could divine,
 Assur'd me, Mars in Taurus was my sign.

As

As the stars order'd, such my life has been :

Alas, alas, that ever love was sin !

Fair Venus gave me fire, and sprightly grace, 325

And Mars assurance, and a dauntless face.

By virtue of this pow'rful constellation,

I follow'd always my own inclination.

But to my tale : A month scarce pass'd away,

With dance and song we kept the nuptial day. 330

All I possess'd I gave to his command,

My goods and chattels, money, house, and land :

But oft repented, and repent it still ;

He prov'd a rebel to my sov'reign will :

Nay once by Heav'n he struck me on the face ; 335

Hear but the fact, and judge yourselves the case.

Stubborn as any Lions was I ;

And knew full well to raise my voice on high ;

As true a rambler as I was before,

And would be so, in spite of all he swore. 340

He, against this right sagely would advise,

And old examples set before my eyes ;

Tell how the Roman matrons led their life,

Of Gracchus' mother, and Duilius' wife ;

And close the sermon, as beseem'd his wit, 345

With some grave sentence out of Holy Writ.

Oft would he say, who builds his house on sands,

Pricks his blind horse across the fallow lands,

Or lets his wife abroad with pilgrims roam,

Deserves a fool's-cap and long ears at home. 350

All

All this avail'd not ; for whoe'er he be
 That tells my faults, I hate him mortally :
 And so do numbers more, I'll boldly say,
 Men, women, clergy, regular, and lay. 354

My spouse (who was, you know, to learning bred)
 A certain treatise oft at ev'ning read,
 Where divers Authors (whom the dev'l confound
 For all their lies) were in one volume bound.
 Valerius, whole ; and of St. Jerome, part ;
 Chrysippus and Tertullian, Ovid's Art, 360
 Solomon's Proverbs, Eloisa's loves ;
 And many more than fure the Church approves.
 More legends were there here, of wicked wives,
 Than good, in all the Bible and Saints-lives.
 Who drew the Lion vanquish'd ? 'Twas a Man.
 But could we women write as scholars can, 366
 Men should stand mark'd with far more wickedness
 Than all the sons of Adam could redress.
 Love seldom haunts the breast where Learning lies,
 And Venus sets ere Mercury can rise. 370
 Those play the scholars who can't play the men,
 And use that weapon which they have, their pen ;
 When old, and past the relish of delight,
 Then down they sit, and in their dotage write,
 That not one woman keeps her marriage-vow. 375
 (This by the way, but to my purpose now.)

It chanc'd my husband, on a winter's night,
 Read in this book, aloud, with strange delight,

How

How the first female (as the Scriptures shew)
Brought her own spouse and all his race to woe.

How Samson fell; and he whom Dejanire 381
Wrap'd in th' envenom'd shirt, and set on fire.

How curs'd Eryphile her lord betray'd,
And the dire ambush Clytemnestra laid.

But what most pleas'd him was the Cretan dame, 385
And husband-bull—oh monstrous! fie for shame!

He had by heart, the whole detail of woe
Xantippe made her good man undergo;
How oft she scolded in a day, he knew,
How many piss-pots on the sage she threw; 390
Who took it patiently, and wip'd his head;
“ Rain follows thunder :” that was all he said.

He read, how Arius to his friend complain'd,
A fatal Tree was growing in his land,
On which three wives successively had twin'd 395
A sliding noose, and waver'd in the wind.
Where grows this plant (reply'd the friend) oh where?
For better fruit did never orchard bear.
Give me some slip of this most blissful tree,
And in my garden planted shall it be. 400

Then how two wives their lords' destruction prove,
Through hatred one, and one through too much love;
That for her husband mix'd a pois'nous draught,
And this for lust an am'rous philtre bought:
The nimble juice soon seiz'd his giddy head, 405
Frantic at night, and in the morning dead.

How

How some with fwords their sleeping lords have
slain,

And some have hammer'd nails into their brain,
And some have drench'd them with a deadly potion;
All this he read, and read with great devotion. 410

Long time I heard, and swell'd, and blush'd, and
frown'd ;

But when no end of these vile tales I found,
When still he read, and laugh'd, and read again,
And half the night was thus consum'd in vain ;
Provok'd to vengeance, three large leaves I tore,
And with one buffet fell'd him on the floor. 416

With that my husband in a fury rose,
And down he settled me with hearty blows.
I groan'd, and lay extended on my side ;
Oh ! thou hast slain me for my wealth (I cry'd) 420

Yet I forgive thee—take my last embrace—
He wept, kind soul ! and stoop'd to kiss my face ;
I took him such a box as turn'd him blue,
Then sigh'd and cry'd, Adieu, my dear, adieu !

But after many a hearty struggle past, 425
I condescended to be pleas'd at last.

Soon as he said, My mistress and my wife,
Do what you list, the term of all your life :
I took to heart the merits of the cause,

And stood content to rule by wholesome laws ; 430
Receiv'd the reins of absolute command,

With all the government of house and land,
And empire o'er his tongue, and o'er his hand. }

As for the volume that revil'd the dames, 434
'Twas torn to fragments, and condemn'd to flames.

Now Heav'n, on all my husbands gone, bestow
Pleasures above, for tortures felt below :

That rest they wish'd for, grant them in the grave,
And bless those souls my conduct help'd to save!

THE lines of Pope, in the piece before us, are spirited and easy, and have, properly enough, a free colloquial air. One passage I cannot forbear quoting, as it acquaints us with the writers who were popular in the time of Chaucer. The jocosse old woman says, that her husband frequently read to her out of a volume that contained

“ Valerius, whole ; and of Saint Jerome, part ;
Chrysippus and Tertullian, Ovid’s Art,
Solomon’s Proverbs, Eloïsa’s loves ;
With many more than sure the Church approves.”

VER. 359.

Pope has omitted a stroke of humour ; for, in the original, she naturally mistakes the rank and age of St. Jerome ; the lines must be transcribed,

“ Yclepid Valerie and Theophrast,
At which boke he lough alway full fast ;
And eke there was a clerk sometime in Rome,
A cardinal, that hightin St. Jerome,
That made a boke agenst Jovinian,
In which boke there was eke Tertullian,
Chrysippus, Trotula, and Helowis,
That was an abbess not ferr fro Paris,
And eke the Parables of Solomon,
Ovid’s art, and bokis many a one.”

In the library which Charles V. founded in France, about the year 1376, among many books of devotion, astrology, chemistry, and romance, there was not one copy of Tully to be found, and no Latin poet but Ovid, Lucan, and Boethius ; some French translations of Livy, Valerius Maximus, and St. Austin’s City of God. He placed these in one of the towers, called The Tower of the Library. This was the foundation of the present magnificent royal library at Paris.

The tale, to which this is the prologue, has been versified by Dryden, and is supposed to have been of Chaucer’s own invention ;

tion; as is the exquisite Vision of the Flower and the Leaf, which has received a thousand new graces from the spirited and harmonious Dryden. It is to his Fables, (next to his Music Ode,) written when he was above seventy years old, that Dryden will chiefly owe his immortality; and among these, particularly to the well-conducted tale of Palamon and Arcite, the pathetic picture of Sigismunda, the wild and terrible graces of Theodore and Honoria, and the sportive pleasantry of Cymon and Iphigenia.

These pieces of Chaucer were not the only ones that were versified by Pope. Mr. Harte assured me, that he was convinced by some circumstances which Fenton his friend communicated to him, that Pope wrote the characters that make the introduction to the Canterbury Tales, published under the name of Betterton.

WARTON.

Dr. Warton thinks "one cannot but wonder at Pope's choice from Chaucer of these stories, when so many more are to be found in him more poetical." His observation on Chaucer's poems is very just, but the fact is, Pope, by this very selection, shewed the bent of his mind—that it was rather turned to satire and ridicule, than to the more elevated strains of poetry.

THE
FIRST BOOK
OF
STATIUS'S THEBAIS.

TRANSLATED IN THE YEAR MDCCIII.

VOL. II.

N

STATUTES & THERAPIES
OF
THE
FIRST BOOK

TRANSLATED BY THE EDITOR

IT was in his childhood only that he could make choice of so injudicious a writer as Statius to translate. It were to be wished that no youth of genius were suffered ever to look into Statius, Lucan, Claudian, or Seneca the tragedian; authors who, by their forced conceits, by their violent metaphors, by their swelling epithets, by their want of a just decorum, have a strong tendency to dazzle, and to mislead inexperienced minds, and tastes unformed, from the true relish of possibility, propriety, simplicity, and nature. Statius had undoubtedly invention, ability, and spirit; but his images are gigantic and outrageous, and his sentiments tortured and hyperbolical. It can hardly, I think, be doubted, but that Juvenal intended a severe satire on him in these well-known lines, which have been commonly interpreted as a panegyric:

“ Curritur ad vocem *jucundam* et carmen amicæ
Thebaidos, lætam fecit cum Statius urbem,
Promisitque diem; tanta *dulcedine captos*
Afficit ille animos, *tantaque libidine vulgi*
Auditur: fed, cum *fregit subsellia* versu,
Esurit.”

In these verses are many expressions, here marked with Italics, which seem to hint obliquely that Statius was the favourite poet of the vulgar, who were easily captivated with a wild and inartificial tale, and with an empty magnificence of numbers; the noisy roughness of which may be particularly alluded to in the expression, *fregit subsellia versu*. One cannot forbear reflecting on the short duration of a true taste in poetry among the Romans. From the time of Lucretius to that of Statius was no more than about one hundred and forty-seven years; and if I might venture to pronounce so rigorous a sentence, I would say, that the Romans can boast of but eight poets who are unexceptionably excellent; namely, Terence, Lucretius, Catullus, Virgil, Horace, Tibullus, Propertius, Phædrus. These only can be called legitimate models of just thinking and writing. Succeeding authors, as it happens in all countries, resolving to be original and new, and to avoid the im-

putation of copying, become distorted and unnatural : by endeavouring to open an unbeaten path, they desert simplicity and truth ; weary of common and obvious beauties, they must needs hunt for remote and artificial decorations. Thus was it that the age of Demetrius Phaleræus succeeded that of Demosthenes, and the false relish of Tiberius's court the chaste one of Augustus.

WARTON.

A R G U M E N T.

OEDIPUS King of Thebes having by mistake slain his father Laius, and married his mother Jocasta, put out his own eyes, and resigned his realm to his sons, Eteocles and Polynices. Being neglected by them, he makes his prayer to the Fury Tisiphone, to sow debate betwixt the brothers. They agree at last to reign singly, each a year by turns, and the first lot is obtained by Eteocles. Jupiter, in a council of the Gods, declares his resolution of punishing the Thebans, and Argives also, by means of a marriage betwixt Polynices and one of the daughters of Adrastus king of Argos. Juno opposes, but to no effect; and Mercury is sent on a message to the Shades, to the ghost of Laius, who is to appear to Eteocles, and provoke him to break the agreement. Polynices in the mean time departs from Thebes by night, is overtaken by a storm, and arrives at Argos; where he meets with Tydeus, who had fled from Calydon, having killed his brother. Adrastus entertains them, having received an oracle from Apollo that his daughters should be married to a Boar and a Lion, which he understands to be meant of these strangers, by whom the hides of those beasts were worn, and who arrived at the time when he kept an annual feast in honour of that God. The rise of this solemnity he relates to his guests, the loves of Phœbus and Psamathe, and the story of Chorcebus. He enquires, and is made acquainted with their descent and quality: The sacrifice is renewed, and the book concludes with a Hymn to Apollo.

The Translator hopes he need not apologize for his choice of this piece, which was made almost in his childhood. But finding the version better than he expected, he gave it some correction a few years afterwards.

POPE.

He was but fourteen years old.

WARTON.

P. STATII THEBAIDOS

LIBER PRIMUS.

FRATERNAS acies, alternaque regna profanis
 Decertata odiis, fontesque evolvere Thebas,
 Pierius menti calor incidit. Unde jubetis
 Ire, Deæ? gentisne canam primordia diræ?
 Sidonios raptus, et inexorabile pactum
 Legis Agenoreæ? scrutantemque æquora Cædum?
 Longa retro series, trepidum si Martis operti
 Agricola infandis condentem prælia fulcis 10
 Expediam, penitusque sequar quo carmine muris
 Jusserit Amphion Tyrios accedere montes:
 Unde graves iræ cognata in mœnia Baccho,
 Quod sævæ Junonis opus; cui sumpserit arcum
 Infelix Athamas, cur non expaverit ingens
 Ionium, focio casura Palæmone mater.

Atque

THE FIRST BOOK OF
STATIUS'S THEBAIS.

FRATERNAL rage the guilty Thebes alarms,
 Th' alternate reign destroy'd by impious arms,
 Demand our song; a sacred Fury fires
 My ravish'd breast, and all the Muse inspires.
 O Goddess, say, shall I deduce my rhimes 5
 From the dire nation in its early times,
 Europa's rape; Agenor's stern decree,
 And Cadmus searching round the spacious sea?
 How with the serpent's teeth he sow'd the soil,
 And reap'd an Iron harvest of his toil? 10
 Or how from joining stones the city sprung,
 While to his harp divine Amphion sung?
 Or shall I Juno's hate to Thebes resound,
 Whose fatal rage th' unhappy Monarch found?
 The fire against the son his arrows drew, 15
 O'er the wide fields the furious mother flew.
 And while her arms a second hope contain,
 Sprung from the rocks and plung'd into the main.

Atque adeo jam nunc gemitus, et prospera Cadmi
 Præterisse finam : limes mihi carminis esto 20
 Œdipodæ confusa domus : quando Itala nondum
 Signa, nec Arctooſ aufim ſperare triumphos,
 Biſque jugo Rhenum, biſ adactum legibus Iſtrum,
 Et conjurato dejectos vertice Dacos :
 Aut deſenſa prius vix pubeſcentibus annis
 Bella Joviſ. Tuque o Latiae decus addite famæ,
 Quem nova maturi ſubeuntem exorſa parentiſ
 Æternum ſibi Roma cupit : licet arctior omnes
 Limes agat ſtellas, et te plaga lucida cœli
 Pleiadam, Boreæque, et hiulci fulminiſ expers 35
 Sollicitet ; licet ignipedum frænator equorum
 Ipſe tuiſ alte radiantem crinibuſ arcum
 Imprimat, aut magni cedat tibi Jupiter æqua

Parte

NOTES.

VER. 19. *But wave whate'er*] It is plain that Pope was not blind to the faults of Statius ; many of which he points out with judgment and truth, in a letter to Mr. Cromwell, written 1708, vol. vii. p. 81.

The firſt attempt of Mr. Gray in Engliſh verſe was a tranſlation from Statius, ſent to Mr. Weſt 1736.

Juvenal was baniſhed for commending the Agave of Statius.

Both the exordium and the concluſion of the Thebais are too violent and pompous, particularly the latter, in which he promiſes himſelf immortality from this poem.

Statius was a favourite writer with the poets of the middle ages. His bloated magnificence of deſcription, gigantic images, and pompous diction, ſuited their taſte, and were ſomewhat of a piece with the romances they ſo much admired. They neglected the gentler

But wave whate'er to Cadmus may belong,
 And fix, O Muse! the barrier of thy song 20
 At Œdipus—from his disasters trace
 The long confusions of his guilty race:
 Nor yet attempt to stretch thy bolder wing,
 And mighty Cæsar's conqu'ring eagles sing;
 How twice he tam'd proud Ister's rapid flood, 25
 While Dacian mountains stream'd with barb'rous
 blood;

Twice taught the Rhine beneath his laws to roll,
 And stretch'd his empire to the frozen Pole,
 Or long before, with early valour strove,
 In youthful arms t' assert the cause of Jove. 30
 And thou, great Heir of all thy Father's fame,
 Encrease of glory to the Latian name,
 Oh! bless thy Rome with an eternal reign,
 Nor let desiring worlds entreat in vain. 34

What tho' the stars contract their heav'nly space,
 And croud their shining ranks to yield thee place;
 Tho' all the skies, ambitious of thy sway,
 Conspire to court thee from our world away;
 Tho' Phœbus longs to mix his rays with thine,
 And in thy glories more serenely shine; 40

Tho'

NOTES.

gentler and genuine graces of Virgil, which they could not relish. His pictures were too correctly and chastely drawn to take their fancies; and truth of design, elegance of expression, and the arts of composition, were not their object. WARTON.

Parte poli : maneat hominum contentus habenis,
Undarum terræque potens, et fidera dones.

Tempus erit, cum Pierio tua fortior œstro
Facta canam : nunc tendo chelyn. fatis arma referre
Aonia, et geminis sceptrum exitiale tyrannis,
Nec furiis post fata modum, flammæque rebelles
Seditione rogi, tumulisque carentia regum
Funera, et egestas alternis mortibus urbes ; 55
Cærule cum rubuit Lernæo sanguine Dirce,
Et Thetis arentes affuetum stringere ripas,
Horruit ingenti venientem Ismenon acervo.

Quem prius heroum Clio dabis ? immodicum iræ
Tydea ? laurigeri subitos an vatis hiatus ?
Urget ut hostilem propellens cædibus amnem
Turbidus Hippomedon, plorandaque bella protervi
Arcados, atque alio Capaneus horrore canendus.

Impia

Tho' Jove himself no less content would be
 To part his throne and share his heav'n with thee;
 Yet stay, great Cæsar! and vouchsafe to reign
 O'er the wide earth, and o'er the watry main;
 Resign to Jove his empire of the skies, 45
 And people heav'n with Roman deities.

The time will come, when a diviner flame
 Shall warm my breast to sing of Cæsar's fame:
 Mean while permit, that my preluding Muse
 In Theban wars an humbler theme may chuse: 50
 Of furious hate surviving death, she sings,
 A fatal throne to two contending Kings,
 And fun'ral flames that, parting wide in air,
 Express the discord of the souls they bear:
 Of towns dispeopled, and the wand'ring ghosts 55
 Of Kings unbury'd in the wasted coasts;
 When Dirce's fountain blush'd with Grecian blood,
 And Thetis, near Ismenos' swelling flood,
 With dread beheld the rolling furies sweep,
 In heaps, his slaughter'd sons into the deep. 60

What Hero, Clio! wilt thou first relate?
 The rage of Tydeus, or the Prophet's fate?
 Or how, with hills of slain on ev'ry side,
 Hippomedon repell'd the hostile tide?
 Or how the Youth with ev'ry grace adorn'd, 65
 Untimely fell, to be for ever mourn'd?

Then

NOTES.

VER. 65. *Or how the Youth*] Parthenopæus.

POPE.

Impia jam merita scrutatus lumina dextra
 Merferat æterna damnatum nocte pudorem
 Œdipodes, longaue animam sub morte tenebat.
 Illum indulgentem tenebris, imæque recessu
 Sedis, inaspectos cælo, radiisque penates
 Servantem, tamen assiduus circumvolat alis
 Sæva dies animi, scelerumque in pectore Diræ. 75
 Tunc vacuos orbes, crudum ac miserabile vitæ
 Supplicium, ostentat cœlo, manibusque cruentis
 Pulsat inane solum, sævaque ita voce precatur :
 Dî fontes animas, angustaque Tartara pœnis
 Qui regitis, tuque umbrifero Styx livida fundo,
 Quam video, multumque mihi consueta vocari
 Annue Tisiphone, perversaque vota secunda, 85
 Si bene quid merui, si me de matre cadentem
 Fovisti gremio, et trajectum vulnere plantas
 Firmasti ; si stagna petî Cyrrhæa bicorni 90
 Interfusa jugo, possem cum degere falso

Contentus

Then to fierce Capaneus thy verse extend,
 And sing with horror his prodigious end.
 Now wretched Œdipus, depriv'd of sight,
 Led a long death in everlasting night ; 70
 But while he dwells where not a cheerful ray
 Can pierce the darkness, and abhors the day ;
 The clear reflecting mind presents his sin
 In frightful views, and makes it day within ;
 Returning thoughts in endless circles roll, 75
 And thousand furies haunt his guilty soul,
 The wretch then lifted up to th' un pitying skies
 Those empty orbs from whence he tore his eyes,
 Whose wounds, yet fresh, with bloody hands he strook,
 While from his breast these dreadful accents broke. 80

Ye Gods! that o'er the gloomy regions reign,
 Where guilty spirits feel eternal pain ;
 Thou, fable Styx! whose livid streams are roll'd
 Through dreary coasts, which I tho' blind behold :
 Tisiphone, that oft' hast heard my pray'r, 85
 Assist, if Œdipus deserve thy care !
 If you receiv'd me from Jocasta's womb,
 And nurs'd the hope of mischiefs yet to come :

If

NOTES.

VER. 87. *from Jocasta's womb,*] The great difference betwixt raising horror and terror is perceived and felt, from the reserved manner in which Sophocles speaks of the dreadful incest of Œdipus, and from the manner in which Statius has enlarged and dwelt upon it ; in which he has been very unnaturally and injudiciously imitated by Dryden and Lee, who introduce this most unfortunate prince not only describing, but arguing on the dreadful crime he had committed.

WARTON.

Contentus Polybo, trifidæque in Phocidos arce
Longævum implicui regem, secuique tremantis
Ora senis, dum quæro patrem : si Sphingos iniquæ
Callidus ambages, te præmonstrante, resolvi ;
Si dulces Furias, et lamentabile matris 95
Connubium gavifus inî ; noctemque nefandam
Sæpe tuli, natosque tibi (scis ipsa) paravi ;
Mox avidus pœnæ digitis cædentibus ultro
Incubui, miseraque oculos in matre reliqui : 100
Exaudi, si digna precor, quæque ipse furenti
Subjiceres : orbum visu regnisque parentem
Non regere, aut dictis mœrentem flectere adorti
Quos genui, quocunque toro : quin ecce superbi
(Pro dolor) et nostro jamdudum funere reges,
Insultant tenebris, gemitusque odere paternos.
Hisne etiam funestus ego ? et videt ista deorum
Ignavus genitor ? tu saltem debita vindex 110
Huc ades, et totos in pœnam ordire nepotes.
Indue quod madidum tabo diadema cruentis
Unguibus arripui, votisque instincta paternis
I media in fratres, generis confortia ferro 115
Diffiliant : da Tartarei regina barathri

Quod

If leaving Polybus, I took my way,
 To Cyrrha's temple on that fatal day, 90
 When by the son the trembling father dy'd,
 Where the three roads the Phocian fields divide:
 If I the Sphynx's riddles durst explain,
 Taught by thyself to win the promis'd reign:
 If wretched I, by baleful Furies led, 95
 With monstrous mixture stain'd my mother's bed,
 For hell and thee begot an impious brood,
 And with full lust those horrid joys renew'd;
 Then self-condemn'd to shades of endless night,
 Forc'd from these orbs the bleeding balls of sight;
 Oh hear! and aid the vengeance I require, 101
 If worthy thee, and what thou might'st inspire.
 My sons their old, unhappy fire despise,
 Spoil'd of his kingdom, and depriv'd of eyes;
 Guideless I wander, unregarded mourn, 105
 While these exalt their sceptres o'er my urn;
 These sons, ye Gods! who with flagitious pride
 Insult my darkness, and my groans deride.
 Art thou a Father, unregarding Jove!
 And sleeps thy thunder in the realms above? 110
 Thou Fury, then, some lasting curse entail,
 Which o'er their children's children shall prevail:
 Place on their heads that crown distain'd with gore,
 Which these dire hands from my slain father tore;
 Go! and a parent's heavy curses bear; 115
 Break all the bonds of nature, and prepare
 Their kindred souls to mutual hate and war.

Quod cupiam vidisse nefas, nec tarda sequetur
Mens juvenum ; modo digna veni, mea pignora nosces.

Talia jactanti crudelis Diva severos
Advertit vultus ; inamœnum forte sedebat
Coccyton juxta, resolutaque vertice crines,
Lambere sulfureas permiserat anguibus undas.
Ilicet igne Jovis, lapsisque citatior astris
Tristibus exiliit ripis, discedit inane
Vulgus et occurfus dominæ pavet ; illa per umbras

Et

Give them to dare, what I might wish to see
 Blind as I am, some glorious villany!
 Soon shalt thou find, if thou but arm their hands,
 Their ready guilt preventing thy commands: 121
 Could'st thou some great, proportion'd mischief frame,
 They'd prove the father from whose loins they came.

The Fury heard, while on Cocytus' brink
 Her snakes unty'd, sulphureous waters drink; 125
 But at the summons roll'd her eyes around,
 And snatch'd the starting serpents from the ground.
 Not half so swiftly shoots along in air
 The gliding light'ning, or descending star.
 Through crouds of airy shades she wing'd her flight,
 And dark dominions of the silent night; 131
 Swift as she pass'd the flitting ghosts withdrew,
 And the pale spectres trembled at her view:

To

NOTES.

VER. 130. *Through crouds of airy shades, &c.*] Pope has judiciously *tam'd* the bombast image, "*caligantes animarum examine campos,*" "the plains darken'd with a swarm of ghosts."—" *Lucentes equos,*" he translates, "fair beauties," *omitting* the image entirely. To mount Atlas, he has *added* an idea which makes the passage more ridiculous than sublime: it is poorly expressed in the original, in the translation it is ludicrous; "and shook the heav'ns *and* gods *he* bore." There are many images, which, if *indistinctly* seen, are sublime; if particularised, they become quite the contrary. However, the translation is certainly wonderful, when the age of the author is considered. It shews his powers of metrical language, at so early a period of his poetical studies, though it is very unfaithful in particular passages.

Et caligantes animarum examine campos,
Tænariæ limen petit irremeabile portæ.

Senfit adesse dies ; piceo nox obvia nimbo 135

Lucentes turbavit equos. procul arduus Atlas
Horruit, et dubia cœlum cervice remisit.

Arripit extemplo Maleæ de valle refurgens 140

Notum iter ad Thebas : neque enim velocior ullas
Itque reditque vias, cognataque Tartara mavult.

Centum illi stantes umbrabant ora cerestæ, 145

Turba minor diri capitis : sedet intus abactis,

Ferrea lux oculis ; qualis per nubila Phœbes

Atracea rubet arte labor : suffusa veneno 150

Tenditur, ac fanie gliscit cutis : igneus atro

Ore vapor, quo longa fitis, morbique, famelque,

Et populis mors una venit. riget horrida tergo

Palla

To th' iron gates of Tenarus she flies,
 There spreads her dusky pinions to the skies. 135
 The day beheld, and sick'ning at the sight,
 Veil'd her fair glories in the shades of night.
 Affrighted Atlas, on the distant shore,
 Trembled, and shook the heav'ns and gods he bore.
 Now from beneath Malea's airy height 140
 Aloft she sprung, and steer'd to Thebes her flight;
 With eager speed the well-known journey took,
 Nor here regrets the hell she late forsook.
 A hundred snakes her gloomy visage shade,
 A hundred serpents guard her horrid head, 145
 In her sunk eye-balls dreadful meteors glow:
 Such rays from Phœbe's bloody circle flow,
 When lab'ring with strong charms, she shoots from
 high
 A fiery gleam, and reddens all the sky.
 Blood stain'd her cheeks, and from her mouth there
 came 150
 Blue steaming poisons, and a length of flame.
 From ev'ry blast of her contagious breath
 Famine and drought proceed, and plagues, and death.
 A robe

NOTES.

VER. 132. *Swift as she pass'd*] Great is the force and the spirit of these lines down to verse 183; and indeed they are a surprising effort in a writer so young as when he translated them. See particularly lines 150 to 160. WARTON.

VER. 140. *Now from beneath Malea's*] Pope's acquaintance with Latin prosody, from his confined education, was probably very small, or he would not have used Malēa, instead of Malēā, with the line of Statius before him.

Palla et cœrulei redeunt in pectore nodi.

Atropos hos, atque ipsa novat Proserpina cultus. 155

Tum geminas quatit illa manus : hæc igne rogali

Fulgurat, hæc vivo manus aëra verberat hydro.

Ut stetit, abrupta qua plurimus arce Cithæron

Occurrit cœlo, fera sibila crine virenti

Congeminat, signum terris, unde omnis Achæi

Ora maris late, Pelopeiaque regna resultant.

Audiit et medius cœli Parnassus et asper 165

Eurotas, dubiamque jugo fragor impulit Æten

In latus, et geminis vix fluctibus obstitit Isthmos.

Ipsa suum genitrix, curvo delphine vagantem

Arripuit frenis, gremioque Palæmona preffit.

Atque ea Cadmeo præceps ubi limine primum 170

Constitit, assuetaque infecit nube penates,

Protinus attoniti fratrum sub pectore motus,

Gentilesque animos subiit furor, ægraque lætis

Invidia, atque parens odii metus : inde regendi

Sævus amor : ruptæque vices, jurisque secundi

Ambitus impatiens, et summo dulcius unum

Stare

NOTES.

VER. 173.] *Gentilisque animos subit furor*, seems a better reading than *Gentilesque*.

POPE.

A robe obscene was o'er her shoulders thrown,
A dress by Fates and Furies worn alone. 155

She toss'd her meagre arms ; her better hand
In waving circles whirl'd a fun'ral brand :
A serpent from her left was seen to rear
His flaming crest, and lash the yielding air.

But when the Fury took her stand on high, 160
Where vast Cithæron's top salutes the sky,
A hiss from all the snaky tire went round :
The dreadful signal all the rocks rebound,
And through th' Achaian cities send the sound. }

Æte, with high Parnassus, heard the voice ; 165
Eurota's banks remurmur'd to the noise ;
Again Leucothoë shook at these alarms,
And press'd Palæmon closer in her arms.

Headlong from thence the glowing Fury springs,
And o'er the Theban palace spreads her wings, 170
Once more invades the guilty dome, and shrouds
Its bright pavilions in a veil of clouds.

Straight with the rage of all their race possess'd,
Stung to the soul, the brothers start from rest,
And all their Furies wake within their breast. }

Their tortur'd minds repining Envy tears, 176
And Hate, engender'd by suspicious fears :
And sacred Thirst of sway ; and all the ties
Of Nature broke ; and royal Perjuries ;

And

NOTES.

VER. 170. *spreads her wings,*] A great image, and highly improved from the original, *assuetâ nube !* WARTON.

Stare loco, fociisque comes discordia regnis. 180

Sic ubi delectos per torva armenta juvencos

Agricola imposito fociare affectat aratro :

Illi indignantes quīs nondum vomere multo

Ardua nodosos cervix descendit in armos,

In diversa trahunt, atque æquis vincula laxant

Viribus, et vario confundunt limite fulcos :

Haud fecus indomitos præceps discordia fratres

Asperat. alterni placuit sub legibus anni

Exilio mutare ducem. sic jure maligno

Fortunam transire jubent, ut sceptrā tenentem

Fœdere præcipiti semper novus angeret hæres.

Hæc inter fratres pietas erat : hæc mora pugnæ

Sola, nec in regem perduratura secundum.

Et nondum crasso laquearia fulva metallo, 200

Montibus aut alte Graiis effulta nitebant

Atria,

NOTES.

VER. 201. *Montibus*] Instead of this violent word, *Montibus*
Pope judiciously says, Columns only. WARTON.

Book I. THEBAIS OF STATIUS. 199

And impotent Desire to reign alone, 180

That scorns the dull reversion of a throne ;

Each would the sweets of sov'reign rule devour,

While Discord waits upon divided pow'r.

As stubborn steers by brawny plowmen broke,

And join'd reluctant to the galling yoke, 185

Alike disdain with servile necks to bear

Th' unwonted weight, or drag the crooked share,

But rend the reins, and bound a diff'rent way,

And all the furrows in confusion lay :

Such was the discord of the royal pair, 190

Whom fury drove precipitate to war.

In vain the chiefs contriv'd a specious way,

To govern Thebes by their alternate fway :

Unjust decree ! while this enjoys the state,

That mourns in exile his unequal fate, 195

And the short monarch of a hasty year

Foresees with anguish his returning heir.

Thus did the league their impious arms restrain,

But scarce subsisted to the second reign.

Yet then, no proud aspiring piles were rais'd, 200

No fretted roofs with polish'd metals blaz'd ;

No

NOTES.

VER. 188. *But rend the reins, and bound, &c.*] “ Bound” is an improper verb, as applied to “ steers ;” besides, the simile is not exactly understood. There is nothing about “ reins,” or “ bounding,” in the original. What is meant is, that the steers do not *draw even*. Pope confounded the image of the young bullocks with that of a horse, and he therefore introduces “ reins” and “ bounding.”

Atria, congestos fatis explicitura clientes.

Non impacatis regum ad vigilantia somnis 205

Pila, nec alterna ferri statione gementes

Excubiæ, nec cura mero committere gemmas,

Atque aurum violare cibis, sed nuda potestas

Armavit fratres : pugna est de paupere regno.

Dumque uter angustæ squallentia jugera Dirces

Verteret, aut Tyrîi folio non altus ovaret

Exulis, ambigitur ; periit jus, fasque, bonumque,

Et vitæ, mortisque pudor. Quo tenditis iras, 210

Ah miseri ? quid si peteretur crimine tanto

Limes uterque poli, quem Sol emissus Eöo

Cardine, quem porta vergens prospectat Ibera ?

Quasque procul terras obliquo fidere tangit

Avius, aut Borea gelidas, madidive tepentes 215

Ignem Noti ? quid si Tyriæ Phrygiæve sub unum

Convectentur opes ? loca dira, arcesque nefandæ

Suffecere odio, furtisque immanibus emptum est

Ædipodæ sedisse loco. Jam forte carebat

Dilatus Polynicis honos, quis tum tibi, sæve, 220

Quis fuit ille dies ? vacua cum solus in aula

Respiceres jus omne tuum, cunctosque minores

Et nusquam par stare caput ? Jam murmura serpunt

Plebis

No labour'd columns in long order plac'd,
 No Grecian stone the pompous arches grac'd ;
 No nightly bands in glitt'ring armour wait
 Before the sleepless Tyrant's guarded gate ; 205
 No chargers then were wrought in burnish'd gold,
 Nor silver vases took the forming mold ;
 Nor gems on bowls emboss'd were seen to shine,
 Blaze on the brims, and sparkle in the wine—
 Say, wretched rivals ! what provokes your rage ?
 Say, to what end your impious arms engage ? 211
 Not all bright Phœbus views in early morn,
 Or when his ev'ning beams the west adorn,
 When the south glows with his meridian ray,
 And the cold north receives a fainter day ; 215
 For crimes like these, not all those realms suffice,
 Were all those realms the guilty victor's prize !
 But fortune now (the lots of empire thrown)
 Decrees to proud Eteocles the crown : 219
 What joys, oh Tyrant ! swell'd thy soul that day,
 When all were slaves thou could'st around survey,
 Pleas'd to behold unbounded pow'r thy own,
 And singly fill a fear'd and envy'd throne !
 But the vile Vulgar, ever discontent,
 Their growing fears in secret murmurs vent ; 225
 Still

NOTES.

VER. 219. *proud Eteocles*] He has not borrowed so much from the Phœnissæ of Euripides as might have been hoped and expected, and which would so much have improved his poem. Racine was early struck with this story. Les Freres Ennemis was his first tragedy ; and he was a reader of Euripides, being an excellent Greek scholar.

WARTON.

Plebis Echioniae, tacitumque a principe vulgus
Diffidet, et (qui mos populis) venturus amatur.
Atque aliquis, cui mens humili læsisse veneno
Summa, nec impositos unquam cervice volenti
Ferre duces: Hancne Ogygiis, ait, aspera rebus
Fata tulere vicem? toties mutare timendos, 236
Alternoque jugo dubitantia subdere colla!
Partiti versant populorum fata, manuque
Fortunam fecere levem. semperne vicissim
Exulibus fervire dabor? tibi, summe deorum,
Terrarumque fator, fociis hanc addere mentem
Sedit? an inde vetus Thebis extenditur omen,
Ex quo Sidonii nequicquam blanda juvenci
Pondera, Carpathio jussus sale quærere Cadmus
Exul Hyanteos invenit regna per agros; 250
Fraternalque acies foetæ telluris hiatu,

Augurium,

Still prone to change, tho' still the slaves of state,
 And sure the monarch whom they have, to hate;
 New lords they madly make, then tamely bear,
 And softly curse the Tyrants whom they fear.
 And one of those who groan beneath the sway 230
 Of Kings impos'd, and grudgingly obey,
 (Whom envy to the great, and vulgar spight
 With scandal arm'd, th' ignoble mind's delight,)
 Exclaim'd—O Thebes! for thee what fates remain,
 What woes attend this inauspicious reign? 235
 Must we, alas! our doubtful necks prepare,
 Each haughty master's yoke by turns to bear,
 And still to change whom chang'd we still must }
 fear?

These now controul a wretched people's fate,
 These can divide, and these reverse the state: 240
 Ev'n Fortune rules no more!—O servile land,
 Where exil'd tyrants still by turns command!
 Thou fire of Gods and men, imperial Jove!
 Is this th' eternal doom decreed above?
 On thy own offspring hast thou fix'd this fate, 245
 From the first birth of our unhappy state;
 When banish'd Cadmus, wand'ring o'er the main,
 For lost Europa search'd the world in vain,
 And fated in Bœotian fields to found
 A rising empire on a foreign ground, 250
 First rais'd our walls on that ill-omen'd plain,
 Where earth-born brothers were by brothers slain?

Augurium, feros dimisit adusque nepotes ?
Cernis ut erectum torva sub fronte minetur
Sævior assurgens dempto consorte potestas ?
Quas gerit ore minas ? quanto premit omnia fastu ?
Hicne unquam privatus erit ? tamen ille precanti
Mitis, et affatu bonus et patientior æqui. 260

Quid mirum ? non solus erat. nos vilis in omnes
Prompta manus casus domino cuicunque parati.
Qualiter hinc gelidus Boreas, hinc nubifer Eurus
Vela trahunt, nutat mediæ fortuna carinæ.
Heu dubio suspenfa metu, tolerandaque nullis
Aspera fors populis ! hic impêrat : ille minatur. 270

At Jovis imperiis rapidi super atria cœli
Lectus concilio divûm convenerat ordo
Interiore polo. spatiis hinc omnia juxta,
Primæque occiduæque domus, effusa sub omni

Terra

What lofty looks th' unrival'd monarch bears!
 How all the tyrant in his face appears!
 What fullen fury clouds his scornful brow! 255
 Gods! how his eyes with threat'ning ardour glow!
 Can this imperious lord forget to reign,
 Quit all his state, descend, and serve again?
 Yet, who, before, more popularly bow'd?
 Who more propitious to the suppliant croud? 260
 Patient of right, familiar in the throne?
 What wonder then? he was not then alone.

O wretched we, a vile, submissive train,
 Fortune's tame fools, and slaves in ev'ry reign!
 As when two winds with rival force contend, 265
 This way and that, the wav'ring sails they bend,
 While freezing Boreas, and black Eurus blow,
 Now here, now there, the reeling vessel throw:
 Thus on each side, alas! our tott'ring state
 Feels all the fury of resistless fate, 270
 And doubtful still, and still distracted stands,
 While that prince threatens, and while this commands.

And now th' almighty Father of the Gods
 Convenes a council in the blest abodes:
 Far in the bright recesses of the skies, 275
 High o'er the rolling heav'ns, a mansion lies,
 Whence, far below, the Gods at once survey
 The realms of rising and declining day,
 And all th' extended space of earth, and air, and
 sea.

Full

Terra atque unda die. mediis sese arduus infert 280
 Ipse deis, placido quatiens tamen omnia vultu,
 Stellantique locat folio. nec protinus ausi
 Cœlicolæ, veniam donec pater ipse fedendi
 Tranquilla jubet esse manu. mox turba vagorum
 Semideûm, et summis cognati nubibus Amnes,
 Et compressa metu fervantes murmura Venti,
 Aurea tecta replent; mixta convexa deorum
 Majestate tremunt: radiant majore sereno
 Culmina, et arcano florentes lumine postes. 295
 Postquam jussa quies, siluitque exterritus orbis,
 Incipit ex alto: (grave et immutabile sanctis
 Pondus adest verbis, et vocem fata sequuntur)
 Terrarum delicta, nec exuperabile diris
 Ingenium mortale queror. quonam usque nocentum
 Exigar in pœnas? tædet sævire corusco 301
 Fulmine;

NOTES.

[VER. 281.] *placido quatiens tamen omnia vultu*, is the common reading; I believe it should be *nultu*, with reference to the word *quatiens*.

POPE.

Full in the midst, and on a starry Throne, 280

The Majesty of heav'n superior shone ;

Serene he look'd, and gave an awful nod,

And all the trembling spheres confess'd the God.

At Jove's assent the deities around

In solemn state the consistory crown'd. 285

Next a long order of inferior pow'rs

Ascend from hills, and plains, and shady bow'rs ;

Those from whose urns the rolling rivers flow ;

And those that give the wand'ring winds to blow :

Here all their rage, and ev'n their murmurs cease,

And sacred silence reigns, and universal peace. 291

A shining synod of majestic Gods

Gilds with new lustre the divine abodes ;

Heav'n seems improv'd with a superior ray,

And the bright arch reflects a double day. 295

The Monarch then his solemn silence broke,

The still creation listen'd while he spoke,

Each sacred accent bears eternal weight,

And each irrevocable word is Fate. 299

How long shall man the wrath of heav'n defy,

And force unwilling vengeance from the sky !

Oh race confed'rate into crimes, that prove

Triumphant o'er th' eluded rage of Jove !

This

NOTES.

VER. 303. *eluded rage of Jove!*] Ου τραγικα εστι ταυτα, αλλα παρατραγωδα.—Our author is perpetually grasping at the wonderful and the vast, but most frequently, εκ της φοβερης και ολιγον υπονοσκει προς το ενκαταφρονητον (Longinus, sect. iii. p. 14.), falls gradually from the terrible to the contemptible. They who aim at this false sublime, should read the sensible discourse of S. Werdensels of Basle, De Meteoris Orationis. WARTON.

Fulmine ; jampridem Cycloperum operosa fatiscunt
Brachia, et Æoliis defunt incudibus ignes.

Atque ideo tuleram falso rectore solutos
Solis equos, cœlumque rotis errantibus uri,
Et Phaëtontæa mundum squallere favilla.

310

Nil actum est : neque tu valida quod cuspide late
Ire per illicitum pelago, germane, dedisti.

Nunc geminas punire domos, quîs sanguinis autor -
Ipse ego, descendo. Perseos alter in Argos
Scinditur, Aonias fluit hic ab origine Thebas.

Mens cunctis impôsta manet. Quis funera Cadmi
Nesciat ? et toties excitam a sedibus imis

321

Eumenidum bellâsse aciem ? mala gaudia matrum,
Erroresque feros nemorum, et reticenda deorum

Crimina ? vix lucis spatium, vix noctis abactæ

325

Enumerare queam mores, gentemque profanam.
Scandere quin etiam thalamos hic impius hæres
Patris, et immeritæ gremium incestare parentis
Appetiit, proprios monstro revolutus in ortus.

Ille

This weary'd arm can scarce the bolt sustain,
 And unregarded thunder rolls in vain : 305
 Th' o'erlabour'd Cyclops from his task retires ;
 Th' Æolian forge exhausted of its fires.
 For this, I suffer'd Phœbus' steeds to stray,
 And the mad ruler to misguide the day ;
 When the wide earth to heaps of ashes turn'd, 310
 And heav'n itself the wand'ring chariot burn'd.
 For this, my brother of the wat'ry reign
 Releas'd th' impetuous sluices of the main :
 But flames consum'd, and billows rag'd in vain. }
 Two races now, ally'd to Jove, offend ; 315
 To punish these, see Jove himself descend.
 The Theban Kings their line from Cadmus trace,
 From godlike Perseus those of Argive race.
 Unhappy Cadmus' fate who does not know,
 And the long series of succeeding woe ? 320
 How oft the Furies, from the deeps of night,
 Arose, and mix'd with men in mortal fight :
 Th' exulting mother, stain'd with filial blood ;
 The savage hunter and the haunted wood ?
 The direful banquet why should I proclaim, 325
 And crimes that grieve the trembling Gods to name ?
 Ere I recount the sins of these profane,
 The sun would sink into the western main, }
 And rising gild the radiant east again.
 Have we not seen (the blood of Laius shed) 330
 The murd'ring son ascend his parent's bed,

Ille tamen Superis æterna piacula solvit,
 Projecitque diem : nec jam amplius æthere nostro
 Vescitur : at nati (facinus sine more!) cadentes
 Calcavere oculos. jam jam rata vota tulisti, 336
 Dire fenex ; meruere tuæ, meruere tenebræ
 Ultorem sperare Jovem. nova fontibus arma
 Injiciam regnis, totumque a stirpe revellam 340
 Exitiale genus. belli mihi femina funto
 Adraustus focer, et superis adjuncta finistris
 Connubia. Hanc etiam poenis inceslere gentem
 Decretum : neque enim arcano de pectore fallax
 Tantalus, et sævæ periit injuria mensæ.

Sic pater omnipotens. Ast illi faucia dictis,
 Flammato versans inopinum corde dolorem,
 Talia Juno refert : Mene, o justissime divûm,
 Me bello certare jubes ? scis semper ut arces 350
 Cyclopum, magnique Phoroneos inclyta famâ
 Sceptra viris, opibusque juvem ; licet improbus illic
 Custodem Phariæ, somno letoque juvencæ 355
 Extinguas, septis et turribus aureus intres.
 Mentitis ignosco toris : illam odimus urbem,

358

Quam

359

}

360

Through

Through violated nature force his way,
 And stain the sacred womb where once he lay?
 Yet now in darkness and despair he groans,
 And for the crimes of guilty fate atones; 335
 His sons with scorn their eyeless father view,
 Insult his wounds, and make them bleed anew.
 Thy curse, oh *Ædipus*, just heav'n alarms,
 And sets th' avenging thunderer in arms.
 I from the root thy guilty race will tear, 340
 And give the nations to the waste of war.
 Adrastus soon, with Gods averse, shall join
 In dire alliance with the Theban line;
 Hence strife shall rise, and mortal war succeed;
 The guilty realms of *Tantalus* shall bleed; 345
 Fix'd is their doom; this all-rememb'ring breast
 Yet harbours vengeance for the tyrant's feast.

He said; and thus the Queen of heav'n return'd;
 (With sudden Grief her lab'ring bosom burn'd)
 Must I, whose cares *Phoroneus'* tow'rs defend, 350
 Must I, oh *Jove*, in bloody wars contend?
 Thou know'st those regions my protection claim,
 Glorious in arms, in riches, and in fame:
 Tho' there the fair Egyptian heifer fed,
 And there deluded *Argus* slept, and bled; 355
 Tho' there the brazen tow'r was storm'd of old,
 When *Jove* descended in almighty gold:
 Yet I can pardon those obscurer rapes,
 Those bashful crimes disguis'd in borrow'd shapes;

Quam vultu confessus adis : ubi conscia magni 360
Signa tori, tonitrus agis, et mea fulmina torques.
Facta luant Thebæ : cur hostes eligis Argos ? 365
Quin age, si tanta est thalami discordia sancti,
Et Samon, et veteres armis exscinde Mycenæ.
Verte solo Sparten. cur usquam sanguine festo
Conjugis ara tuæ, cumulo cur thuris Eoi
Læta calet ? melius votis Mareotica sumat
Coptos, et ærisoni lugentia flumina Nili.
Quod si prisca luunt autorum crimina gentes,
Subvenitque tuis fera hæc sententia curis ; 380
Percensere ævi senium, quo tempore tandem
Terrarum furias abolere, et secula retro
Emendare sat est ? jamdudum ab sedibus illis
Incipe, fluctivaga qua præterlabitur unda 385
Sicanos longe relegens Alpheus amores.
Arcades hic tua (nec pudor est) delubra nefastis
Imposuerunt

But Thebes, where shining in celestial charms 360
 Thou cam'st triumphant to a mortal's arms,
 When all my glories o'er her limbs were spread,
 And blazing light'nings danc'd around her bed;
 Curs'd Thebes the vengeance it deserves, may prove—
 Ah why should Argos feel the rage of Jove? 365
 Yet since thou wilt thy sister-queen controul,
 Since still the lust of discord fires thy soul,
 Go, rase my Samos, let Mycene fall,
 And level with the dust the Spartan wall;
 No more let mortals Juno's pow'r invoke, 370
 Her fanes no more with eastern incense smoke,
 Nor victims sink beneath the sacred stroke;
 But to your Isis all my rites transfer,
 Let altars blaze and temples smoke for her;
 For her, through Egypt's fruitful clime renown'd,
 Let weeping Nilus hear the timbrel sound. 376
 But if thou must reform the stubborn times,
 Avenging on the sons the father's crimes,
 And from the long records of distant age
 Derive incitements to renew thy rage; 380
 Say, from what period then has Jove design'd
 To date his vengeance; to what bounds confin'd?
 Begin from thence, where first Alpheus hides
 His wand'ring stream, and through the briny tides }
 Unmix'd to his Sicilian river glides. 385
 Thy own Arcadians there the thunder claim,
 Whose impious rites disgrace thy mighty name;

Imposuere locis : illic Mavortius axis
 Œnomai, Geticoque pecus stabulare sub Æmo
 Dignius : abruptis etiamnum inhumata procorum
 Reliquiis trunca ora rigent. tamen hic tibi templi
 Gratus honos. placet Ida nocens, mentitaque manes
 Creta tuos. me Tantaleis consistere tectis,
 Quæ tandem invidia est ? belli deflechte tumultus,
 Et generis miseresce tui. sunt impia late
 Regna tibi, melius generos passura nocentes.

Finierat miscens precibus convicia Juno, 400
 At non ille gravis, dictis, quanquam aspera, motus
 Reddidit hæc : Equidem haud rebar te mente secunda
 Laturam, quodcunque tuos (licet æquus) in Argos
 Consularem, neque me (detur si copia) fallit
 Multa super Thebis Bacchum, ausuramque Dionem
 Dicere, sed nostri reverentia ponderis obstat.
 Horrendos etenim latices, Stygia æquora fratris
 Obtestor, mansurum et non revocabile verum,

Nil

Who raise thy temples where the chariot stood
 Of fierce Ænomäus, defil'd with blood ; 389
 Where once his steeds their savage banquet found,
 And human bones yet whiten all the ground.
 Say, can those honours please ; and can'st thou love
 Presumptuous Crete that boasts the tomb of Jove ?
 And shall not Tantalus's kingdoms share
 Thy wife and sister's tutelary care ? 395
 Reverse, O Jove, thy too severe decree,
 Nor doom to war a race deriv'd from thee ;
 On impious realms and barb'rous Kings impose
 Thy plagues, and curse 'em with such sons as those.
 Thus, in reproach and pray'r, the Queen express'd
 The rage and grief contending in her breast ; 401
 Unmov'd remain'd the ruler of the sky,
 And from his throne return'd this stern reply :
 'Twas thus I deem'd thy haughty soul would bear
 The dire, tho' just, revenge which I prepare 405 }
 Against a nation thy peculiar care :
 No less Dione might for Thebes contend,
 Nor Bacchus less his native town defend,
 Yet these in silence see the fates fulfil
 Their work, and rev'rence our Superior will. 410
 For by the black infernal Styx I swear,
 (That dreadful oath which binds the Thunderer)
 'Tis

NOTES.

VER. 399. *with such sons as those.*] Eteocles and Polynices.

Nil fore quo dictis flectar. quare impiger ales 415

Portantes præcede Notos Cyllenia proles :

Aëra per liquidum, regnisque illapsus opacis

Dic patruo, Superas fenior se tollat ad auras

Laius, extinctum nati quem vulnere, nondum

Ulterior Lethes accepit ripa profundi 420

Lege Erebi : ferat hæc diro mea jussa nepoti :

Germanum exilio fretum, Argolicisque tumentem

Hospitiis, quod sponte cupit, procul impius aula

Arceat, alternum regni inficiatus honorem :

Hinc causæ irarum : certo reliqua ordine ducam.

Paret Atlantiades dictis genitoris, et inde

Summa pedum propere plantaribus illigat alis, 430

Obnubitque comas, et temperat astra galero.

Tum

'Tis fix'd ; th' irrevocable doom of Jove ;
 No force can bend me, no persuasion move.
 Haste then, Cyllenius, through the liquid air ; 415
 Go, mount the winds, and to the shades repair ;
 Bid hell's black monarch my commands obey,
 And give up Laius to the realms of day,
 Whose ghost yet shiv'ring on Cocytus' sand,
 Expects its passage to the further strand : 420
 Let the pale fire revisit Thebes, and bear
 These pleasing orders to the tyrant's ear ;
 That from his exil'd brother, swell'd with pride
 Of foreign forces, and his Argive bride,
 Almighty Jove commands him to detain 425
 The promis'd empire, and alternate reign :
 Be this the cause of more than mortal hate :
 The rest, succeeding times shall ripen into Fate.

The God obeys, and to his feet applies
 Those golden wings that cut the yielding skies. 430
 His ample hat his beamy locks o'erspread,
 And veil'd the starry glories of his head.

He

NOTES.

VER. 418. *give up*] Sophocles never thought of bringing the ghost of Laius on the stage, as Seneca, who so often oversteps the bounds of nature, has done in a passage of bombast imagery and sentiment, and in which he has been followed by Dryden and Lee. The lines of incantation in the third act, which were written by Dryden, are exquisitely solemn and harmonious :

“ Chuse the darkest part o' th' grove,
 Such as ghosts at noon-day love ;
 Dig a trench, and dig it nigh
 Where the bones of Laius lie ;”

and the next thirty lines.

WARTON.

Tum dextræ virgam inferuit, qua pellere dulces
 Aut suadere iterum somnos, qua nigra subire 435
 Tartara, et exangues animare assueverat umbras.
 Defiluit; tenuique exceptus inhorruit aura.
 Nec mora, sublimes raptim per inane volatus 440
 Carpit, et ingenti designat nubila gyro.

Interea patriis olim vagus exul ab oris
 Œdipodionides furto deferta pererrat
 Aoniæ. jam jamque animis male debita regna 445
 Concipit, et longum signis cunctantibus annum
 Stare gemit. tenet una dies noctesque recurfans
 Cura virum, si quando humilem decedere regno
 Germanum, et semet Thebis, opibusque potitum,
 Cerneret, hac ævum cupiat pro luce pacisci.
 Nunc queritur ceu tarda fugæ dispendia: sed mox
 Attollit flatus ducis, et sedisse superbum
 Dejecto se fratre putat. spes anxia mentem 455
 Extrahit, et longo consumit gaudia voto.
 Tunc sedet Inachias urbes, Danaëiaque arva,
 Et caligantes abrupto sole Mycenæ,
 Ferre iter impavidum. seu prævia ducit Erynnis,

Seu

He seiz'd the wand that causes sleep to fly,
 Or, in soft slumbers seals the wakeful eye ;
 That drives the dead to dark Tartarean coasts, 435
 Or back to life compels the wand'ring ghosts.
 Thus, through the parting clouds, the son of May
 Wings on the whistling winds his rapid way ;
 Now smoothly steers through air his equal flight,
 Now springs aloft, and tow'rs th' ethereal height ;
 Then wheeling down the steep of heav'n he flies,
 And draws a radiant circle o'er the skies. 442

Mean time the banish'd Polynices roves
 (His Thebes abandon'd) through th'Aonian groves,
 While future realms his wand'ring thoughts delight,
 His daily vision and his dream by night ; 446
 Forbidden Thebes appears before his eye,
 From whence he sees his absent brother fly,
 With transport views the airy rule his own,
 And swells on an imaginary throne. 450
 Fain would he cast a tedious age away,
 And live out all in one triumphant day.
 He chides the lazy progress of the sun,
 And bids the year with swifter motion run.
 With anxious hopes his craving mind is tost, 455
 And all his joys in length of wishes lost.

The Hero then resolves his course to bend
 Where ancient Danaus' fruitful fields extend,
 And fam'd Mycene's lofty tow'rs ascend,
 (Where late the sun did Atreus' crimes detest, 460
 And disappear'd in horror of the feast,)

Seu fors illa viæ, five hac immota vocabat
Atropos. Ogygiis ululata furoribus antra
Deferit, et pingues Bacchæo sanguine colles, 465
Inde plagam, qua molle sedens in plana Cithæron
Porrigitur, lassumque inclinat ad æquora montem,
Præterit. hinc arcte scopuloso in limite pendens,
Infames Scyrone petras, Scyllæque rura
Purpureo regnata seni, mitemque Corinthon
Linqvit, et in mediis audit duo littora campis.

Jamque per emeriti surgens confinia Phœbi 472
Titanis, late mundo subvecta silenti
Rorifera gelidum tenuaverat aëra biga.
Jam pecudes volucresque tacent; jam somnus avaris
Inserpit curis, pronusque per aëra nutat, 480
Grata laboratæ referens obliviam vitæ.
Sed nec puniceo rediturum nubila cœlo
Promisere jubar, nec rarefcentibus umbris
Longa repercusso nituere crepuscula Phœbo.

Densior

And now by chance, by fate, or furies led,
 From Bacchus' consecrated caves he fled,
 Where the shrill cries of frantic matrons sound,
 And Pentheus' blood enrich'd the rising ground. 465
 Then sees Cithæron tow'ring o'er the plain,
 And thence declining gently to the main.
 Next to the bounds of Nifus' realm repairs,
 Where treach'rous Scylla cut the purple hairs :
 The hanging cliffs of Scyron's rock explores, 470
 And hears the murmurs of the diff'rent shores :
 Passes the strait that parts the foaming seas,
 And stately Corinth's pleasing site surveys.

'Twas now the time when Phœbus yields to night,
 And rising Cynthia sheds her silver light, 475
 Wide o'er the world in solemn pomp she drew,
 Her airy chariot hung with pearly dew ;
 All birds and beasts lie hush'd ; sleep steals away
 The wild desires of men, and toils of day,
 And brings, descending through the silent air, 480
 A sweet forgetfulness of human care.
 Yet no red clouds, with golden borders gay,
 Promise the skies the bright return of day ;
 No faint reflections of the distant light
 Streak with long gleams the scatt'ring shades of night:
 From

NOTES.

VER. 465. *Pentheus'*] There is much poetical enthusiasm in Theocritus's description of the death of Pentheus. Idyllium 26.

WARTON.

VER. 474. *'Twas now*] We have scarcely in our language eight more beautiful lines than these, down to "human care," ver. 481.

WARTON.

Denfior a terris, et nulli pervia flammæ 486
Subtexit nox atra polos. jam claustra rigentis
Æoliæ percussa sonant, venturaque rauco
Ore minatur hiems, venti transversa frementes
Confligunt, axemque emoto cardine vellunt, 490
Dum cœlum sibi quisque rapit. sed plurimus Auster
Inglomerat noctem, et tenebrofa volumina torquet,
Defunditque imbres, sicco quos asper hiatu
Perfoliat Boreas. nec non abrupta tremiscunt
Fulgura, et attritus subita face rumpitur æther.
Jam Nemea, jam Tænareis contermina lucis 496
Arcadiæ capita alta madent: ruit agmine facto
Inachus, et gelidas surgens Erasinus ad Arctos.
Pulverulenta prius, calcandaque flumina nullæ
Aggeribus tenuere moræ, stagnoque refusa est
Funditus, et veteri spumavit Lerna veneno.
Frangitur omne nemus; rapiunt antiqua procellæ
Brachia sylvarum, nullisque aspecta per ævum
Solibus umbrosi patuere æstiva Lycæi.
Ille tamen modo faxa jugis fugientia ruptis 510
Miratur, modo nubigenas e montibus amnes

Aure

From the damp earth impervious vapours rise, 486
 Encrease the darkness, and involve the skies.
 At once the rushing winds with roaring sound
 Burst from th' Æolian caves, and rend the ground,
 With equal rage their airy quarrel try, 490
 And win by turns the kingdom of the sky:
 But with a thicker night black Auster shrouds
 The heav'ns, and drives on heaps the rolling clouds,
 From whose dark womb a rattling tempest pours,
 Which the cold north congeals to haily show'rs. 495
 From pole to pole the thunder roars aloud,
 And broken light'nings flash from ev'ry cloud.
 Now smoaks with show'rs the misty mountain-ground,
 And floated fields lie undistinguish'd round.
 Th' Inachian streams with headlong fury run, 500
 And Erasinus rolls a deluge on:
 The foaming Lerna swells above its bounds,
 And spreads its ancient poisons o'er the grounds:
 Where late was dust, now rapid torrents play,
 Rush through the mounds, and bear the damms away:
 Old limbs of trees from crackling forests torn,
 Are whirl'd in air, and on the winds are born:
 The storm the dark Lycæan groves display'd,
 And first to light expos'd the sacred shade.
 Th' intrepid Theban hears the bursting sky, 510
 Sees yawning rocks in massy fragments fly,
 And

NOTES.

VER. 490. *airy quarrel*] A very faulty expression; as also
 below, verse 501.—“rolls a deluge on.” WARTON.

Aure pavens, passimque infano turbine raptas
 Pastorum pecorumque domos. non segnius amens,
 Incertusque viæ, per nigra silentia, vastum
 Haurit iter : pulsat metus undique, et undique frater.

Ac velut hiberno deprensus navita ponto, 520
 Cui neque temo piger, neque amico fidere monstrat
 Luna vias, medio cœli pelagique tumultu
 Stat rationis inops : jam jamque aut saxa malignis
 Expectat submersa vadis, aut vertice acuto
 Spumantes scopulos erectæ incurrere proræ :
 Talis opaca legens nemorum Cadmeïus heros
 Accelerat, vasto metuenda umbone ferarum
 Excutiens stabula, et prono virgulta refringit
 Pectore : dat stimulos animo vis mœsta timoris.
 Donec ab Inachiis victa caligine tectis 530
 Emicuit lucem devexa in mœnia fundens
 Larissæus apex. illò spe concitus omni
 Evolat. hinc celsæ Junonia templa Profymnæ
 Lævus habet, hinc Herculeo signata vapore 535
 Lernæi stagna atra vadi. tandemque reclusis
 Infertur portis. actutum regia cernit
 Vestibula. hic artus imbri, ventoque rigentes
 Projicit, ignotæque acclinis postibus aulæ
 Invitat tenues ad dura cubilia somnos.

Rex ibi tranquillæ medio de limite vitæ
 In senium vergens populos Adrastus habebat, 540
 Dives

And views astonish'd, from the hills afar,
The floods descending, and the wat'ry war,
That, driv'n by storms, and pouring o'er the plain,
Swept herds, and hinds, and houses to the main. 515
Through the brown horrors of the night he fled,
Nor knows, amaz'd, what doubtful path to tread;
His brother's image to his mind appears,
Inflames his heart with rage, and wings his feet with fears.

So fares a failor on the stormy main, 520
When clouds conceal Boötes' golden wain,
When not a star its friendly lustre keeps,
Nor trembling Cynthia glimmers on the deeps;
He dreads the rocks, and shoals, and seas, and skies,
While thunder roars, and light'ning round him flies.

Thus strove the chief, on ev'ry side distress'd, 526
Thus still his courage, with his toils increas'd;
With his broad shield oppos'd, he forc'd his way
Through thickest woods, and rous'd the beasts of prey.
Till he beheld, where from Larissa's height 530
The shelving walls reflect a glancing light:
Thither with haste the Theban hero flies;
On this side Lerna's pois'nous water lies,
On that Profymna's grove and temple rise:
He pass'd the gates which then unguarded lay, 535
And to the regal palace bent his way;
On the cold marble, spent with toil, he lies,
And waits till pleasing slumbers seal his eyes.

Adrastus here his happy people sways,
Blest with calm peace in his declining days, 540

Dives avis, et utroque Jovem de sanguine ducens.
 Hic sexûs melioris inops, sed prole virebat
 Fœminea, gemino natarum pignore fultus.
 Cui Phœbus generos (monstrum exitiabile dictu!
 Mox adaperta fides) ævo ducente canebat
 Setigerumque fuem, et fulvum adventare leonem.
 Hæc volvens, non, ipse pater, non docte futuri 550
 Amphiaraë, vides; etenim vetat autor Apollo.
 Tantum in corde sedens ægrefcit cura parentis.

Ecce autem antiquam fato Calydona relinquens
 Olenius Tydeus (fraterni sanguinis illum
 Conscius horror agit) eadem sub nocte sopora
 Lustra terit, similefque Notos dequeftus et imbres,
 Infusam tergo glaciem, et liquentia nimbis 559
 Ora, comasque gerens, subit uno tegmine, cujus
 Fufus humo gelida, partem prior hospes habebat.—

Hic primum lustrare oculis, cultusque virorum
 Telaque magna vacat, tergo videt hujus inanem

Impexis

By both his parents of descent divine,
 Great Jove and Phœbus grac'd his noble line:
 Heav'n had not crown'd his wishes with a son,
 But two fair daughters heir'd his state and throne.
 To him Apollo (wond'rous to relate! 545

But who can pierce into the depths of fate?)
 Had sung—"Expect thy sons on Argos' shore,
 "A yellow lion and a bristly boar."

This long revolv'd in his paternal breast,
 Sate heavy on his heart, and broke his rest; 550
 This, great Amphiaraus, lay hid from thee,
 Tho' skill'd in fate, and dark futurity.
 The father's care and prophet's art were vain,
 For thus did the predicting God ordain.

Lo hapless Tydeus, whose ill-fated hand 555
 Had slain his brother, leaves his native land,
 And seiz'd with horror in the shades of night,
 Through the thick deserts headlong urg'd his flight:
 Now by the fury of the tempest driv'n,
 He seeks a shelter from th' inclement heav'n, 560
 Till, led by fate, the Theban's steps he treads,
 And to fair Argos' open court succeeds.

When thus the chiefs from diff'rent lands resort
 T' Adrastus' realms, and hospitable court;
 The king surveys his guests with curious eyes, 565
 And views their arms and habit with surprize.
 A lion's yellow skin the Theban wears,
 Horrid his mane, and rough with curling hairs;

Impexis utrinque jubis horrere leonem,
 Illius in speciem, quem per Theumesia Tempe
 Amphitryoniades fractum juvenilibus armis 570
 Ante Cleonæi vestitur prælia monstri.
 Terribiles contra fetis, ac dente recurvo
 Tydea per latos humeros ambire laborant
 Exuviæ, Calydonis honos. stupet omine tanto.
 Defixus senior, divina oracula Phœbi 575
 Agnoscens, monitusque datos vocalibus antris.
 Obtutu gelida ora premit, lætusque per artus
 Horror iit. sensit manifesto numine ductos 580
 Affore, quos nexis ambagibus augur Apollo
 Portendi generos, vultu fallente ferarum,
 Ediderat. tunc sic tendens ad fidera palmas :
 Nox, quæ terrarum cœlique amplexa labores
 Ignea multivago transmittis fidera lapsu,
 Indulgens reparare animum, dum proximus ægris
 Infundat Titan agiles animantibus ortus,
 Tu mihi perplexis quæsitam erroribus ultro
 Advehis alma fidem, veterisque exordia fati
 Detegis. assiste operi, tuaque omina firmes !
 Semper honoratam dimensis orbibus anni
 Te domus ista colet : nigri tibi, diva, litabunt
 Electa cervice greges, lustraliaque exta
 Lacte novo perfusus edet Vulcanius ignis. 595
 Salve, prisca fides tripodum, obscurique recessus ;
 Deprendi, Fortuna, deos. sic fatus ; et ambos

Innectens

Such once employ'd Alcides' youthful toils,
Ere yet adorn'd with Nemea's dreadful spoils. 570

A boar's stiff hide, of Calydonian breed,

Ænides' manly shoulders overspread.

Oblique his tusks, erect his bristles stood,

Alive, the pride and terror of the wood.

Struck with the sight, and fix'd in deep amaze, 575

The King th' accomplish'd oracle surveys,

Reveres Apollo's vocal caves, and owns

The guiding Godhead, and his future sons.

O'er all his bosom secret transports reign,

And a glad horror shoots through ev'ry vein. 580

To heav'n he lifts his hands, erects his sight,

And thus invokes the silent Queen of night.

Goddeſs of ſhades, beneath whoſe gloomy reign

Yon' ſpangled arch glows with the ſtarry train :

You who the cares of heav'n and earth allay, 585

Till nature quicken'd by th' inspiring ray

Wakes to new vigour with the riſing day. }

Oh thou who freeſt me from my doubtful ſtate,

Long loſt and wilder'd in the maze of Fate!

Be preſent ſtill, oh Goddeſs! in our aid; 590

Proceed, and firm thoſe omens thou haſt made.

We to thy name our annual rites will pay,

And on thy altars ſacrifices lay;

The ſable flock ſhall fall beneath the ſtroke,

And fill thy temples with a grateful ſmoke. 595

Hail, faithful Tripos! hail, ye dark abodes

Of awful Phœbus: I confeſs the Gods!

Innectens manibus, tecta ulterioris ad aulæ
 Progreditur. canis etiamnum altaribus ignes, 600
 Sopitum cinerem, et tepidi libamina sacri
 Servabant; adolere focos, epulasque recentes
 Instaurare jubet. dictis parere ministri 605
 Certatim accelerant. vario strepit icta tumultu
 Regia: pars ostro tenues, auroque sonantes
 Emunire toros, altosque inferre tapetas;
 Pars teretes levare manu, ac disponere mensas;
 Ast alii tenebras et opacam vincere noctem 610
 Aggressi, tendunt auratis vincula lychnis.
 His labor inferto torrere exanguia ferro
 Viscera cæsarum pecudum: his, cumulare canistris
 Perdomitam saxo Cererem. lætatur Adrastus
 Obsequio fervere domum. jamque ipse superbis
 Fulgebat stratis, folioque effultus eburno,
 Parte alia juvenes ficcati vulnera lymphis 615
 Discumbunt: simul ora notis foedata tumentur,
 Inque vicem ignoscunt, tunc rex longævus Acesten
 (Natarum hæc altrix, eadem et fidissima custos 620
 Lecta sacrum justæ Veneri occultare pudorem)
 Imperat acciri, tacitaque immurmurat aure.
 Nec mora præceptis; cum portinus utraque virgo
 Arcano egressæ thalamo (mirabile visu)
 Pallados armisonæ, pharetrataeque ora Dianæ 625
 Æqua ferunt, terrore minus. nova deinde pudori

Vifa

Thus, seiz'd with sacred fear, the monarch pray'd;
Then to his inner court the guests convey'd;
Where yet thin fumes from dying sparks arise, 600 }
And dust yet white upon each altar lies, }
The relics of a former sacrifice.

The King once more the solemn rites requires,
And bids renew the feasts, and wake the fires.
His train obey, while all the courts around 605
With noisy care and various tumult sound.
Embroider'd purple clothes the golden beds;
This slave the floor, and that the table spreads;
A third dispels the darkness of the night,
And fills depending lamps with beams of light.
Here loaves in canisters are pil'd on high, 611
And there in flames the slaughter'd victims fly.
Sublime in regal state Adrastus shone,
Stretch'd on rich carpets on his iv'ry throne;
A lofty couch receives each princely guest; 615
Around, at awful distance, wait the rest.

And now the king, his royal feast to grace,
Acestis calls, the guardian of his race,
Who first their youth in arts of virtue train'd,
And their ripe years in modest grace maintain'd.
Then softly whisper'd in her faithful ear, 621
And bade his daughters at the rites appear.
When from the close apartments of the night,
The royal Nymphs approach divinely bright;
Such was Diana's, such Minerva's face; 625
Nor shine their beauties with superior grace,

Visa virûm facies : pariter, pallorque, ruborque
 Purpureas hausere genas : oculique verentes
 Ad sanctum rediere patrem. Postquam ordine mensæ
 Victa fames, signis perfectam auroque nitentem
 Iâfides pateram famulos ex more poposcit,
 Qua Danaus libare deis féniorque Phoroneus 635
 Affueti. tenet hæc operum cælata figuras :
 Aureus anguicomam præfecto Gorgona collo
 Ales habet. jam jamque vagas (ita visus) in auras
 Exilit : illa graves oculos, languentiaque ora
 Pene movet, vivoque etiam pallefcit in auro.
 Hinc Phrygius fulvis venator tollitur alis : 640
 Gargara defidunt furgenti, et Troja recedit.
 Stant mœsti comites, frustra que sonantia laxant
 Ora canes, umbramque petunt, et nubila latrant. 645
 Hanc undante mero fundens, vocat ordine cunctos
 Cœlicolas : Phœbum ante alios, Phœbum omnis ad
 aras
 Laude ciet comitum, famulûmque, evincta pudica
 Fronde, manus : cui festa dies, largoque refectioni
 Thure, vaporatis lucent altaribus ignes. 655

Forfitan,

But that in these a milder charm endears,
 And less of terror in their looks appears,
 As on the heroes first they cast their eyes, 629
 O'er their fair cheeks the glowing blushes rise,
 Their downcast looks a decent shame confess'd,
 Then on their father's rev'rend features rest.

The banquet done, the monarch gives the sign
 To fill the goblet high with sparkling wine,
 Which Danaus us'd in sacred rites of old, 635
 With sculpture grac'd, and rough with rising gold,
 Here to the clouds victorious Perseus flies,
 Medusa seems to move her languid eyes, }
 And, ev'n in gold, turns paler as she dies.
 There from the chace Jove's tow'ring eagle bears,
 On golden wings, the Phrygian to the stars: 641
 Still as he rises in th' ethereal height,
 His native mountains lessen to his sight;
 While all his sad companions upward gaze,
 Fix'd on the glorious scene in wild amaze; 645
 And the swift hounds, affrighted as he flies,
 Run to the shade, and bark against the skies.

This golden bowl with gen'rous juice was crown'd,
 The first libations sprinkled on the ground,
 By turns on each celestial pow'r they call; 650
 With Phœbus' name resounds the vaulted hall.
 The courtly train, the strangers, and the rest,
 Crown'd with chaste laurel, and with garlands dress'd,
 While with rich gums the fuming altars blaze,
 Salute the God in num'rous hymns of praise. 655

Forſitan, o juvenes, quæ ſint ea ſacra, quibuſque
Præcipuum cauſis Phœbi obteſtemur honorem,
Rex ait, exquirunt animi. non inſcia ſuaſit
Religio: magnis exercita cladibus olim 660
Plebs Argiva litant: animos advertite, pandam:
Poſtquam cœrulei ſinuofa volumina monſtri,
Terrigenam Pythona, deus ſeptem orbibus atris
Amplexum Delphos, ſquamifque annofa terentem
Robora; Caſtaliis dum fontibus ore trifulco
Fuſus hiat, nigro ſitiens alimenta veneno,
Perculit, abſumptis numeroſa in vulnera telis,
Cyrrhæique dedit centum per jugera campi
Vix tandem explicatum, nova deinde piacula cædi
Perquirens, noſtri tecta haud opulenta Crotopi
Attigit. huic primis, et pubem ineuntibus annis,
Mira decore pio, ſervabat nata penates
Intemerata toris. felix, ſi Delia nunquam
Furta, nec occultum Phœbo ſociaſſet amorem.
Namque ut paſſa deum Nemeæi ad fluminis undam,
Bis quinos plene cum fronte reſumeret orbes
Cynthia, fidereum Latonæ ſœta nepotem

Edidit:

Then thus the King: Perhaps, my noble guests,
 These honour'd altars, and these annual feasts
 To bright Apollo's awful name design'd,
 Unknown, with wonder may perplex your mind.
 Great was the cause; our old solemnities 660
 From no blind zeal, or fond tradition rise;
 But sav'd from death, our Argives yearly pay
 These grateful honours to the God of Day.

When by a thousand darts the Python slain
 With orbs unroll'd lay cov'ring all the plain, 665
 (Transfix'd as o'er Castalia's streams he hung,
 And suck'd new poisons with his triple tongue)
 To Argos' realms the victor god resorts,
 And enters old Crotopus' humble courts.
 This rural prince one only daughter blest, 670
 That all the charms of blooming youth possess'd;
 Fair was her face, and spotless was her mind,
 Were filial love with virgin sweetness join'd.
 Happy! and happy still she might have prov'd,
 Were she less beautiful, or less belov'd! 675
 But Phœbus lov'd, and on the flow'ry side
 Of Nemea's stream, the yielding fair enjoy'd:
 Now, ere ten moons their orb with light adorn,
 Th' illustrious offspring of the God was born,

The

NOTES.

VER. 664. *Python slain*] He has omitted some forcible expressions of the original: Septem—atris—terentem—nigro—centum per jugera. All of them picturesque epithets.

WARTON.

Edidit : ac pœnæ metuens (neque enim ille coactis
Donasset thalamis veniam pater) avia rura
Eligit : ac natum septa inter ovilia furtim
Montivago pecoris custodi mandat alendum.

Non tibi digna, puer, generis cunabula tanti 689
Gramineos dedit herba toros, et vimine querno
Texta domus : clausa arbutei sub cortice libri
Membra tepent, suadetque leves cava fistula somnos,
Et pecori commune solum. sed fata nec illum
Concessere larem : viridi nam cespite terræ
Projectum temere, et patulo cœlum ore trahentem
Dira canum rabies morfu depasta cruento 695
Disjicit. hic vero attonitas ut nuntius aures
Matris adit, pulsi ex animo genitorque, pudorque,
Et metus. ipsa ultro sævis plangoribus amens
Tectâ replet, vacuumque ferens velamine pectus
Occurrit confessa patri. nec motus, at atro 701
Imperat, infandum ! cupientem occumbere leto.

Sero memor thalami, mœstæ solatia morti,
Phœbe, paras. monstrum infandis Acheronte sub imo
Conceptum Eumenidum thalamis : cui virginis ora,
Pectoraque,

The Nymph, her father's anger to evade, 680
Retires from Argos to the sylvan shade ;
To woods and wilds the pleasing burden bears,
And trusts her infant to a shepherd's cares.

How mean a fate, unhappy child ! is thine ?
Ah how unworthy those of race divine ? 685
On flow'ry herbs in some green covert laid,
His bed the ground, his canopy the shade,
He mixes with the bleating lambs his cries,
While the rude swain his rural music tries
To call soft slumbers on his infant eyes. 690

Yet ev'n in those obscure abodes to live,
Was more, alas ! than cruel fate would give,
For on the grassy verdure as he lay,
And breath'd the freshness of the early day,
Devouring dogs the helpless infant tore, 695
Fed on his trembling limbs, and lapp'd the gore.
Th' astonish'd mother, when the rumour came,
Forgets her father, and neglects her fame,
With loud complaints she fills the yielding air,
And beats her breast, and rends her flowing hair ;
Then wild with anguish to her fire she flies : 701
Demands the sentence, and contented dies.

But touch'd with sorrow for the dead too late,
The raging God prepares t' avenge her fate.
He sends a monster, horrible and fell, 705
Begot by furies in the depths of hell.

The

Pectoraque, æternum stridens a vertice surgit
Et ferrugineam frontem discriminat anguis :
Hæc tam dira lues nocturno squallida passu 710
Illabi thalamis, animasque a stirpe recentes
Abripere altricum gremiis, morfuque cruento
Devesci et multum patrio pinguescere luctu.

Haud tulit armorum præstans animique Choroëbus ;
Seque ultro lectis juvenum, qui robore primi 715
Famam posthabita faciles extendere vita,
Obtulit. illa novas ibat populata penates
Portarum in bivio. lateri duo corpora parvum 720
Dependent, et jam unca manus vitalibus hæret,
Ferratique ungues tenero sub corde tepescunt.
Obvius huic latus omne virum stipante corona,
It juvenis, ferrumque ingens sub pectore diro 725
Condedit ; atque imas animæ mucrone corusco

Scrutatus

The pest a virgin's face and bosom bears ;
 High on a crown a rising snake appears,
 Guards her black front, and hisses in her hairs :
 About the realm she walks her dreadful round,
 When night with fable wings o'erspreads the ground,
 Devours young babes before their parents' eyes,
 And feeds and thrives on public miseries.

But gen'rous rage the bold Choræbus warms,
 Choræbus, fam'd for virtue, as for arms ; 715
 Some few like him, inspir'd with martial flame,
 Thought a short life well lost for endless fame.
 These, where two ways in equal parts divide,
 The direful monster from afar descry'd ;
 Two bleeding babes depending at her side ; 720
 Whose panting vitals, warm with life, she draws,
 And in their hearts embrues her cruel claws.
 The youths surround her with extended spears ;
 But brave Choræbus in the front appears,
 Deep in her breast he plung'd his shining sword, 725
 And hell's dire monster back to hell restor'd.

Th'

NOTES.

VER. 705. *He sends*] Much superior to the original. I desire to add in this place, that there are many excellent remarks on Statius in the two volumes, intitled *Observations on Ancient and Modern Authors*, published by Dr. Jortin. WARTON.

VER. 720. *Two bleeding babes*] This image has a near resemblance to a very tremendous one in Gray's eighth Ode, *The Fatal Sisters*:

“ See the grisly texture grow,
 ('Tis of human entrails made,)
 And the weights that play below,
 Each a gasping warrior's head !”

WARTON.

Scrutatus latebras, tandem sua monstra profundo
Reddit habere Jovi. juvat ire, et visere juxta
Liventes in morte oculos, uterique nefandam
Proluviem, et crasso squallentia pectora tabo,
Qua nostræ cecidere animæ. stupet Inacha pubes,
Magnaque post lachrymas etiamnum gaudia pallent,
Hi trabibus duris, solatia vana dolori,
Proterere exanimes artus, asprosq; molares
Deculcare genis; nequit iram explere potestas.
Illam et nocturno circum stridore volantes 735
Impastæ fugistis aves, rabidamque canum vim,
Oraque sicca ferunt trepidorum inhiâsse luporum.

Sævior in miseros fatis ultricis ademptæ
Delius insurgit, fummaque biverticis umbra 740
Parnassi residens, arcu crudelis iniquo
Pestifera arma jacit, camposque, et celsa Cyclopum
Tecta, superjecto nebularum incendit amictu.
Labuntur dulces animæ: Mors fila sororum
Ense metit, captamque tenens fert manibus urbem.

Quærenti

Th' Inachians view the slain with vast surprize,
 Her twisting volumes and her rolling eyes,
 Her spotted breast, and gaping womb embru'd
 With livid poison, and our children's blood. 730

The croud in stupid wonder fix'd appear,
 Pale ev'n in joy, nor yet forget to fear.
 Some with vast beams the squalid corpse engage,
 And weary all the wild efforts of rage.

The birds obscene, that nightly flock'd to taste, 735
 With hollow screeches fled the dire repast;
 And rav'nous dogs, allur'd by scented blood,
 And starving wolves, ran howling to the wood.

But fir'd with rage, from cleft Parnassus' brow
 Avenging Phœbus bent his deadly bow, 740 }
 And hissing flew the feather'd fates below :
 A night of sultry clouds involv'd around
 The tow'rs, the fields, and the devoted ground :
 And now a thousand lives together fled,
 Death with his scythe cut off the fatal thread, 745 }
 And a whole province in his triumph led.

But

NOTES.

VER. 743.] Vida thus justly characterizes Ovid and Statius, which might have deterred our young author from imitating two writers of so bad a taste :

“ Hic namque ingenio confusus, posthabet artem :
 Ille furit strepitû, tenditque æquare tubarum
 Voce sonos, versusque tonat sine more per omnes.”

Vidæ Pœtic. l. i. v. 180.

WARTON.

VER. 745. *Death with his scythe cut off the fatal thread,*]
 Death cutting off the fatal thread with a scythe, is not a very sublime or congruous image. Pope has blended modern ideas with

Quærenti quæ causa duci, quis ab æthere lævus
 Ignis, et in totum regnaret Sirius annum,
 Idem autor Pæan rursus jubet ire cruento
 Inferias monstro juvenes, qui cæde potiti. 750

Fortunate animi, longumque in fæcula digne
 Promeriture diem! non tu pia degener arma
 Occulis, aut certæ trepidas occurrere morti.
 Cominus ora ferens, Cyrrhæi in limine templi
 Constitit, et sacras ita vocibus asperat iras: 756

Non missus, Thymbræe, tuos supplexve penates
 Advenio: mea me pietas, et conscia virtus
 Has egere vias. ego sum qui cæde subegi,
 Phæbe, tuum mortale nefas; quem nubibus atris,
 Et squallente die, nigra quem tabe sinistri
 Quæris, inique, poli. quod si monstra effera magnis
 Cara adeo Superis, jacturaque vilior orbis, 766
 Mors hominum, et fævo tanta inclementia cœlo est;
 Quid meruere Argi? me, me, divûm optime, solum
 Objecisse

But Phœbus ask'd why noxious fires appear,
And raging Sirius blasts the sickly year;
Demands their lives by whom his monster fell,
And dooms a dreadful sacrifice to hell. 750

Blest be thy dust, and let eternal fame
Attend thy Manes, and preserve thy name,
Undaunted hero! who divinely brave,
In such a cause disdain'd thy life to save;
But view'd the shrine with a superior look, 755
And its upbraided Godhead thus bespoke:

With piety, the soul's securest guard,
And conscious virtue, still its own reward,
Willing I come, unknowing how to fear;
Nor shalt thou, Phœbus, find a suppliant here. 760

Thy monster's death to me was ow'd alone,
And 'tis a deed too glorious to disown.
Behold him here, for whom, so many days,
Impervious clouds conceal'd thy fullen rays;
For whom, as Man no longer claim'd thy care, 765
Such numbers fell by pestilential air!

But if th' abandon'd race of human kind
From Gods above no more compassion find;
If such inclemency in heav'n can dwell,
Yet why must unoffending Argos feel 770
The vengeance due to this unlucky steel?

On

NOTES.

classical: in the original it is "ense metit;"—"mows with his sword." Pope has introduced a "scythe," to preserve more accurately the metaphor, but it has a bad effect.

Objecisse caput fatis præstabit, an illud
Lene magis cordi, quod desolata domorum
Tecta vides? ignique datis cultoribus omnis
Lucet ager? sed quid fando tua tela manusque
Demoror? expectant matres, supremaque fundunt
Vota mihi: fatis est: merui ne parcere velles.
Proinde move pharetras, arcusque intende sonoros,
Insignemque animam leto demitte: sed illum
Pallidus Inachiis qui desuper imminet Argis,
Dum morior, depelle globum. Fors æqua merentes
Respicit. ardentem tenuit reverentia cædis 780
Latoïden, tristemque viro summissus honorem
Largitur vitæ. nostro mala nubila cœlo
Diffugiunt. at tu stupefacti a limine Phœbi
Exoratus abis. inde hæc stata sacra quotannis
Solemnes recolunt epulæ, Phœbeiaque placat
Templa novatus honos: has forte invisis aras. 790
Vos quæ progenies? quanquam Calydonius Æneus
Et Parthaoniæ (dudum si certus ad aures
Clamor iit) tibi jura domûs; tu pande quis Argos
Advenias? quando hæc variis sermonibus hora est.

Dejecit mœstos extemplo Ismenius heros
In terram vultus, taciteque ad Tydea læsum
Obliquare oculos, tum longa silentia movit:
Non super hos divûm tibi sum quærendus honores

Unde

On me, on me, let all thy fury fall,
 Nor err from me, since I deserve it all :
 Unless our desert cities please thy sight,
 Or fun'ral flames reflect a grateful light. 775

Discharge thy shafts, this ready bosom rend,
 And to the shades a ghost triumphant send ;
 But for my Country let my fate atone,
 Be mine the vengeance, as the crime my own.

Merit distress'd, impartial heav'n relieves : 780
 Unwelcome life relenting Phœbus gives ;
 For not the vengeful pow'r, that glow'd with rage,
 With such amazing virtue durst engage.
 The clouds dispers'd, Apollo's wrath expir'd, 784
 And from the wond'ring God th' unwilling youth retir'd.
 Thence we these altars in his temple raise,
 And offer annual honours, feasts, and praise ;
 These solemn feasts propitious Phœbus please :
 These honours, still renew'd, his ancient wrath appease.

But say, illustrious guest, (adjoin'd the King) 790
 What name you bear, from what high race you spring ?
 The noble Tydeus stands confess'd, and known
 Our neighbour Prince, and heir of Calydon.
 Relate your fortunes, while the friendly night
 And silent hours to various talk invite. 795

The Theban bends on earth his gloomy eyes,
 Confus'd, and sadly thus at length replies :
 Before these altars how shall I proclaim
 (Oh gen'rous prince) my nation, or my name,

Unde genus, quæ terra mihi : quis defluat ordo 800
Sanguinis antiqui, piget inter sacra fateri.

Sed si præcipitant miserum cognoscere curæ,
Cadmus origo patrum, tellus Mavortia Thebæ,
Et genetrix Jocasta mihi. tum motus Adrastus
Hospitiis (agnovit enim) quid nota recondis ?

Scimus, ait ; nec sic aversum fama Mycenis 810

Volvit iter. regnum, et furias, oculosque pudentes
Novit, et Arctoïs si quis de solibus horret,

Quique bibit Gangem, aut nigrum occasibus intrat
Oceanum, et si quos incerto littore Syrtes 815

Destituunt, ne perge queri, casusque priorum
Annumerare tibi. nostro quoque sanguine multum
Erravit pietas. nec culpa nepotibus obstat. 820

Tu modo dissimilis rebus mereare secundis
Excusare tuos. sed jam temone supino

Languet Hyperboreæ glacialis portitor ursæ. 825

Fundite vina focis, servatoremque parentum

Latoïden votis iterumque iterumque canamus.

Phœbe

Or through what veins our ancient blood has roll'd ?
 Let the sad tale for ever rest untold ! 801

Yet if propitious to a wretch unknown,
 You seek to share in sorrows not your own ;
 Know then from Cadmus I derive my race,
 Jocasta's son, and Thebes my native place. 805

To whom the King (who felt his gen'rous breast
 Touch'd with concern for his unhappy guest)
 Replies :—Ah why forbears the son to name
 His wretched father known too well by fame ?
 Fame, that delights around the world to stray, 810

Scorns not to take our Argos in her way ;
 Ev'n those who dwell where furs at distance roll,
 In northern wilds, and freeze beneath the pole ;
 And those who tread the burning Lybian lands,
 The faithless Syrtes and the moving sands ; 815

Who view the western sea's extremest bounds,
 Or drink of Ganges in their eastern grounds ;
 All these the woes of *Ædipus* have known,
 Your fates, your furies, and your haunted town.
 If on the sons the parents crimes descend, 820

What Prince from those his lineage can defend ?

Be this thy comfort, that 'tis thine t' efface

With virtuous acts thy ancestor's disgrace,

And be thyself the honour of thy race. }

But see ! the stars begin to steal away, 825

And shine more faintly at approaching day ;

Now pour the wine ; and in your tuneful lays

Once more resound the great *Apollo's* praise.

Phœbe parens, seu te Lyciæ Pataræa nivosis
 Exercent dumeta jugis, seu rore pudico 830
 Castaliæ flavos amor est tibi mergere crines;
 Seu Trojam Thymbræus habes, ubi fama volentem
 Ingratis Phrygios humeris subiisse molares:
 Seu juvat Ægæum feriens Latonius umbra
 Cynthus, et assiduam pelago non quærere Delon:
 Tela tibi, longeque feros lentandus in hostes
 Arcus, et ætherii dono cessere parentes
 Æternum florere genas. tu doctus iniquas
 Parcarum prænoſſe minas, fatumque quod ultra est,
 Et summo placitura Jovi. quis letifer annus, 840
 Bella quibus populis, mutent quæ sceptrâ cometæ.
 Tu Phryga submittis citharæ. tu matris honori
 Terrigenam Tityon Stygiis extendis arenis.
 Te viridis Python, Thebanaque mater ovantem,
 Horruit in pharetris. ultrix tibi torva Megæra 850
 Jejunum Phlegyam subter cava fâxa jacentem
 Æterno

NOTES.

VER. 850. *torva Megæra*] This expression, and *premit* and *instimulat*, are weakened in the translation; but *mista fastidia* is a harsh expression; as also is a line above, 842, *Tu Phryga submittis citharæ*.

WARTON.

Oh father Phœbus! whether Lycia's coast 829
 And snowy mountain, thy bright presence boast;
 Whether to sweet Castalia thou repair,
 And bathe in silver dew's thy yellow hair;
 Or pleas'd to find fair Delos float no more,
 Delight in Cynthus, and the shady shore;
 Or chuse thy seat in Ilion's proud abodes, 835
 The shining structures rais'd by lab'ring Gods;
 By thee the bow and mortal shafts are born;
 Eternal charms thy blooming youth adorn:
 Skill'd in the laws of secret fate above,
 And the dark counsels of almighty Jove, 840
 'Tis thine the seeds of future war to know,
 The change of Sceptres, and impending woe;
 When direful meteors spread through glowing air
 Long trails of light, and shake their blazing hair.
 Thy rage the Phrygian felt, who durst aspire 845
 T' excel the music of thy heav'nly lyre;
 Thy shafts aveng'd lewd Tityus' guilty flame,
 Th' immortal victim of thy mother's fame;
 Thy hand flew Python, and the dame who lost
 Her num'rous offspring for a fatal boast. 850
 In Phlegyas' doom thy just revenge appears,
 Condemn'd to Furies and eternal fears;

He

NOTES.

VER. 829.] Some of the most finished lines he has ever written,
 down to verse 854. WARTON.

VER. 841. 'Tis thine] Far superior to the original are these
 four lines; and how mean is the Tityus of Statius, compared with
 the tremendous picture in Virgil! WARTON.

Æterno premit accubitu, dapibusque profanis
Instimulat : sed mista famem fastidia vincunt.

Adsis o, memor hospitii, Junoniaque arva 855

Dexter ames ; seu te roseum Titana vocari

Gentis Achæmeniae ritu, seu præstat Ofirin

Frugiferum, seu Persei sub rupibus antri

Indignata sequi torquentem cornua Mitram.

He views his food, but dreads, with lifted eye,
The mouldring rock that trembles from on high.

Propitious hear our pray'r, O Pow'r divine! 855
And on thy hospitable Argos shine,
Whether the stile of Titan please thee more,
Whose purple rays th' Achæmenes adore ;
Or great Osiris, who first taught the swain
In Pharian fields to sow the golden grain ; 860
Or Mitra, to whose beams the Persian bows,
And pays, in hollow rocks, his awful vows ;
Mitra, whose head the blaze of light adorns,
Who grasps the struggling heifer's lunar horns.

IN order to give young readers a just notion of chasteness and simplicity of style, I have seen it of use to let them compare the mild majesty of Virgil and the violent exuberance of Statius, by reading ten lines of each immediately after one another. The motto for the style of the age of Augustus may be the "Simplex Munditiis" of Horace ; for the age of Domitian and the succeeding ages, the "Cultûque laborat Multiplici" of Lucan. After this censure of Statius's manner, it is but justice to add, that in The Thebais there are many strokes of a strong imagination ; and indeed the picture of Amphiaraus, swallowed up suddenly by a chasm that opened in the ground, is truly sublime :

" Illum ingens haurit specus, & transire parantes
Mergit equos ; non arma manu non frena remisit
Sicut erat, rectos desert in Tartara currus,
Respexitque cadens cœlum, campumque coire
Ingemuit !" B. vi. v. 817. — WARTON.

In this translation there are some excellent passages, particularly those pointed out by Dr. Warton—"Oh father Phœbus," and the exquisite lines descriptive of Evening, "'Twas now the time," &c. ; but some of the most striking images are omitted, some added,
and

and some misunderstood. Let us however confess, that the verification is truly wonderful, considering the age of the author. It would be endless to point out more particularly occasional errors and inaccuracies, in a composition which can be considered no otherwise than as an extraordinary specimen of verification, before the writer's judgment and taste were matured.

THE FABLE OF DRYOPE.

FROM THE NINTH BOOK OF

OVID'S METAMORPHOSES.

THE FAIRIE OF DRAYNOR

BY JOHN R. DODGE

ABOUT this time it became fashionable among the wits at Button's, "*the mob of gentlemen that wrote with ease*," to translate Ovid. Their united performances were published in form by Garth, with a Preface written in a flowing and lively style, but full of strange opinions. He declares that none of the classic poets had the talent of expressing himself with more force and perspicuity than Ovid; that the Fiat of the Hebrew Lawgiver is not more sublime than the "*jussit et extendi campos*" of the Latin Poet; that he excels in the propriety of his similes and epithets, the perspicuity of his allegories, and the instructive excellence of his morals. Above all, he commends him for his unforced transitions, and for the ease with which he slides into some new circumstances, without any violation of the unity of the story; the texture, says he, is so artful, that it may be compared to the work of his own Arachne, where the shade dies so gradually, and the light revives so imperceptibly, that it is hard to tell where the one ceases and the other begins. But it is remarkable that Quintilian thought very differently on this subject of the transitions; and the admirers of Ovid would do well to consider his opinion: "*Illa vero frigida et puerilis est in scholis affectatio, et hujus velut præstigiæ plausum petat.*" Garth was a most amiable and benevolent man: It was said of him, "that no physician knew his art more, nor his trade less." Pope told Mr. Richardson, that there was hardly an alteration, of the innumerable corrections that were made throughout every edition of the Dispensary, that was not for the better. The vivacity of his conversation, the elegance of his manners, and the sweetness of his temper, made Garth an universal favourite, both with Whigs and Tories when party-rage ran high.

The notes which Addison wrote on those parts of Ovid which he translated are full of good sense, candour, and instruction. Great is the change in passing from Statius to Ovid; from force to facility of style, from thoughts and images too much studied and unnatural, to such as are obvious, careless, and familiar.

Voltaire has treated Augustus with pointed, but just severity, for banishing Ovid to Pontus, and assigning for a reason his having written *The Art of Love*; a work even of decency compared with several parts of Horace, whom Augustus so much praised and patronized; and which contained not a line at all comparable to some of the gross obscenities of Augustus's own verses. Laying many circumstances together, he thinks the real cause of this banishment was, that Ovid had seen and detected Augustus in some very criminal amour, and, in short, been witness to an act of incest. Ovid himself says,

“Cur aliquid vidi?”

And Minutianus Apuleius says, “Pulsum quoque in exitium quod Augusti incestum vidisset.” Voltaire adds, “That Ovid himself deserves almost equal reproaches for having so lavishly and nauseously flattered both that emperor and his successor Tiberius.”

Vol. v. p. 297.

WARTON.

DRYOPE IN ARBOREM.

DIXIT : et, admonitu veteris commota ministræ,
 Ingemuit ; quam sic nurus est adfata dolentem :
 Te tamen, o genitrix, alienæ sanguine vestro
 Rapta movet facies. quid si tibi mira sororis
 Fata meæ referam ? quamquam lacrymæque dolorque
 Impediunt, prohibentque loqui. fuit unica matri
 (Me pater ex alia genuit) notissima forma 10
 Æcholidum Dyrope : quam virginitate carentem,
 Vimque Dei passam, Delphos Delonque tenentis,
 Excipit Andræmon ; et habetur conjuge felix.
 Est lacus, acclivi devexo margine formam 15
 Littoris efficiens : summum myrteta coronant.
 Venerat huc Dryope fatorum nescia ; quoque
 Indignere magis, Nymphis latura coronas.
 Inque sinu puerum, qui nondum impleverat annum,
 Dulce ferebat onus ; tepidique ope lactis alebat. 20

Haud

THE FABLE OF DRYOPE.

SHE said, and for her lost Galanthis sighs,
 When the fair Confort of her son replies.
 Since you a servant's ravish'd form bemoan,
 And kindly sigh for sorrows not your own,
 Let me (if tears and grief permit) relate 5
 A nearer woe, a sister's stranger fate.
 No nymph of all Æchalia could compare
 For beauteous form with Dryope the fair,
 Her tender mother's only hope and pride,
 (Myself the offspring of a second bride.) 10
 This Nymph compress'd by him who rules the day,
 Whom Delphi and the Delian isle obey,
 Andræmon lov'd; and, blest'd in all those charms
 That pleas'd a God, succeeded to her arms.
 A lake there was, with shelving banks around, 15
 Whose verdant summit fragrant myrtles crown'd.
 These shades, unknowing of the fates, she sought,
 And to the Naiads flow'ry garlands brought;
 Her smiling babe (a pleasing charge) she prest
 Within her arms, and nourish'd at her breast. 20

Not

NOTES.

DRYOPÉ.] Upon occasion of the death of Hercules, his
 mother Alcmena recounts her misfortunes to Iole, who answers
 with a relation of those of her own family, in particular the trans-
 formations of her sister Dryope, which is the subject of the ensuing
 fable.

POPE.

Haud procul a stagno, Tyrios imitata colores,
In spem baccarum florebat aquatica lotos. 24

Carpserat hinc Dryope, quos oblectamina nato
Porrigeret, flores : et idem factura videbar ;
Namque aderam. vidi guttas e flore cruentas
Decidere ; et tremulo ramos horrore moveri. 30

Scilicet, ut referunt tardi nunc denique agrestes,
Lotis in hanc Nymphæ, fugiens obscœna Priapi,
Contulerat versos, servato nomine, vultus.

Nescierat soror hoc ; quæ cum perterrita retro 35
Ire, et adoratis vellet discedere Nymphis,

Hæserunt radice pedes. convellere pugnat : 40

Nec quidquam, nisi summa, movet. succrescit ab imo,
Totaque paulatim lentus premit inguina cortex.

Ut vidit, conata manu laniare capillos,
Fronde manum implevit, frondes caput omne tenebant.

At puer Amphiflos (namque hoc avus Eurytus illi
Addiderat nomen) materna rigescere sentit

Ubera : nec sequitur ducentem lacteus humor. 50

Speḡatrix

Not distant far a watry Lotos grows,
The spring was new, and all the verdant boughs
Adorn'd with blossoms promis'd fruits that vie
In glowing colours with the Tyrian dye :
Of these she crop'd to please her infant son, 25
And I myself the same rash act had done :
But lo! I saw, (as near her side I stood,)
The violated blossoms drop with blood ;
Upon the tree I cast a frightful look ;
The trembling tree with sudden horror shook. 30
Lotis the nymph (if rural tales be true)
As from Priapus' lawless lust she flew,
Forsook her form ; and fixing here became
A flow'ry plant, which still preserves her name.
This change unknown, astonish'd at the sight, 35
My trembling sister strove to urge her flight :
And first the pardon of the nymphs implor'd
And those offended sylvan pow'rs ador'd :
But when she backward would have fled, she found
Her stiff'ning feet were rooted in the ground : 40
In vain to free her fasten'd feet she strove,
And, as she struggles, only moves above ;
She feels th' encroaching bark around her grow
By quick degrees, and cover all below :
Surpriz'd at this, her trembling hand she heaves 45
To rend her hair ; her hand is fill'd with leaves :
Where late was hair the shooting leaves are seen
To rise, and shade her with a sudden green.

Spectatrix aderam fati crudelis : opemque
 Non poteram tibi ferre, foror : quantumque valebam,
 Crescentem truncum ramosque amplexa, morabar :
 Et (fateor) volui sub eodem cortice condi.
 Ecce vir Andræmon, genitorque miserrimus, adfunt ;
 Et quærunt Dryopen : Dryopen quærentibus illis
 Ostendi loton. tepido dant oscula ligno : 60
 Adfusique suæ radicibus arboris hærent.
 Nil nisi jam faciem, quod non foret arbor, habebas,
 Cara foror. lacrymæ verso de corpore factis
 Irrorant foliis : ac, dum licet, oraque præstant 65
 Vocis iter, tales effundit in aëra questus :
 Si qua fides miseris, hoc me per numina juro
 Non meruisse nefas, patior sine crimine poenam.

Viximus

NOTES.

VER. 67. *If to the wretched*] This translation is faulty. To clear herself from the imputation of falling under this judgment of heaven, by any crime of her's, she bears witness to the behaviour of her husband and father, equally at least with her own ; but why that introduction, "Si qua fides," believe me? And by what

The child Amphissus, to her bosom prest,
 Perceiv'd a colder and a harder breast, 50
 And found the springs, that ne'er 'till then deny'd
 Their milky moisture, on a sudden dry'd.
 I saw, unhappy! what I now relate,
 And stood the helpless witness of thy fate,
 Embrac'd thy boughs, thy rising bark delay'd, 55
 There wish'd to grow, and mingle shade with shade.

Behold Andraemon and th' unhappy fire
 Appear, and for their Dryope enquire :
 A springing tree for Dryope they find,
 And print warm kisses on the panting rind. 60
 Prostrate, with tears their kindred plant bedew,
 And close embrace as to the roots they grew.
 The face was all that now remain'd of thee,
 No more a woman, nor yet quite a tree ;
 Thy branches hung with humid pearls appear, 65
 From ev'ry leaf distills a trickling tear,
 And strait a voice, while yet a voice remains,
 Thus through the trembling boughs in sighs complains.

If to the wretched any faith be giv'n,
 I swear by all th' unpitying pow'rs of heav'n, 70
 No

NOTES.

figure is mutual innocence put for mutual harmony? Nothing is more common in verse than to use the first plural for the singular: "Patior sine crimine, & viximus innocuæ," is but one and the same person; a testimony of her own innocence, but not of the mutual concord between her relations. BOWYER.

Viximus innocuæ : si mentior, arida perdam,
Quas habeo, frondes ; et cæsa securibus urar. 75
Hunc tamen infantem maternis demite ramis,
Et date nutrici ; nostraque sub arbore sæpe
Lac facitote bibat ; nostraque sub arbore ludat.
Cumque loqui poterit, matrem facitote salutet, 80
Et tristis dicat, Latet hoc sub stipite mater,
Stagna tamen timeat ; nec carpat ab arbore flores :
Et frutices omnes corpus putet esse Dearum.
Care, vale, conjux, et tu germana, paterque !
Quis siqua est pietas, ab acutæ vulnere falcis ; 90
A pecoris morfu frondes defendite nostras.
Et quoniam mihi fas ad vos incumbere non est,
Erigite huc artus, et ad oscula nostra venite, 95
Dum tangi possunt, parvumque attollite natum.
Plura loqui nequeo. nam jam per candida mollis
Colla liber serpit ; summoque cacumine condor.

Ex

No wilful crime this heavy vengeance bred ;
 In mutual innocence our lives we led :
 If this be false, let these new greens decay,
 Let founding axes lop my limbs away,
 And crackling flames on all my honours prey. 75 }
 But from my branching arms this infant bear,
 Let some kind nurse supply a mother's care :
 And to his mother let him oft be led,
 Sport in her shades, and in her shades be fed ;
 Teach him, when first his infant voice shall frame
 Imperfect words, and lisp his mother's name, 81
 To hail this tree, and say with weeping eyes,
 Within this plant my hapless parent lies ;
 And when in youth he seeks the shady woods,
 Oh! let him fly the crystal lakes and floods, 85
 Nor touch the fatal flow'rs ; but, warn'd by me,
 Believe a goddess's shrin'd in ev'ry tree.
 My fire, my sister, and my spouse, farewell !
 If in your breasts or love or pity dwell,
 Protect your plant, nor let my branches feel. 90
 The browsing cattle or the piercing steel.
 Farewell ! and since I cannot bend to join
 My lips to yours, advance at least to mine.
 My son, thy mother's parting kiss receive,
 While yet thy mother has a kiss to give. 95
 I can no more ; the creeping rind invades
 My closing lips, and hides my head in shades ;

Remove

Ex oculis removete manus. sine munere vestro

Contegat inductus morientia lumina cortex.

Desierant simul ora loqui, simul esse : diuque 100

Corpore mutato rami caluere recentes.

Remove your hands, the bark shall soon suffice
Without their aid to seal these dying eyes.

She ceas'd at once to speak, and ceas'd to be; 100
And all the nymph was lost within the tree;
Yet latent life through her new branches reign'd,
And long the plant a human heat retain'd.

THOUGH we must regret the hours our Poet spent in translating Statius and Ovid; yet it has given us an opportunity of admiring his good sense and judgment, in not suffering his taste and style, in his succeeding works, to be infected with the faults of these two writers. WARTON.

There is a most singular and ingenious work, just given to the public, called "*Celtic Researches*," in which the author deduces the druidical worship from the age of the Patriarchs. There is one chapter so striking, relating to the "*symbolical reading of trees*," that I cannot avoid pointing it out. The following lines, translated literally from the Welsh of Talliesen, will illustrate my meaning:

Or the points of the *counterfeited* trees,
What is it they *whisper* so *forcibly*?
Or what *various breathings*
Are in their *trunks*?

These are READ by the Sages.

P. 266.

Compare Warburton's observations prefixed to the next Poem, and consider whether there might not be some affinity between Ovid's *transformation* of human beings into *living trees*, and these *symbols* of the Druids. The "*counterfeited trees*," is an expression that seems to me evidently to allude to some *transformation*; that is, that the *trees* are *not such in reality*, but endued with perception and life; they are therefore called "*counterfeited*."

A. D. 1700. The year in which the
 War of the Spanish Succession
 was concluded by the Treaty of
 Utrecht. The year in which the
 Pope died, and the year in which
 the King of Spain died.

The year in which the
 Pope died, and the year in which
 the King of Spain died. The year
 in which the Pope died, and the
 year in which the King of Spain
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The year in which the
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 died. The year in which the Pope
 died, and the year in which the
 King of Spain died.

VERTUMNUS AND POMONA :

FROM THE FOURTEENTH BOOK OF

OVID'S METAMORPHOSES.

VERTUWEL'S AND FOMONA:

THE NEW YORK PUBLIC LIBRARY

ASTOR LENOX AND TILDEN FOUNDATIONS

“**T**HERE is not,” says Dr. Warburton, (Divine Legislation, b. iii. p. 337.) “a more extraordinary book than the *Metamorphoses* of Ovid, whether we regard the matter or the form. The tales appear monstrously extravagant, and the composition irregular and wild. Had it been the product of a dark age and a barbarous writer, we should have been content to have ranked it in the class of our modern Oriental fables, as a matter of no consequence: but when we consider it was wrote when Rome was in its meridian of politeness and knowledge, and by an author who, as appears from his acquaintance with the Greek tragic writers, knew well what belonged to a work or composition, we cannot but be shocked at the grotesque assemblage of its parts. One would rather distrust one’s judgment, and conclude the deformity to be only in appearance, which perhaps, on examination, we shall find to be the case; though it must be owned, the common opinion seems to be supported by Quintilian, the most judicious critic of antiquity, who speaks of our author and his work in these words: “*Ut Ovidius lascivire in Metamorphosi solet, quem tamen excusare necessitas potest, res diversissimas in speciem unius corporis colligentem.*” And again, p. 343.: “Ovid gathered his materials from the mythological writers, and formed them into a poem on the most grand and regular plan, a popular history of Providence, carried down from the creation to his own times, through the Egyptian, Phœnician, Greek, and Roman histories; and this in as methodical a manner as the graces of poetry would allow.”

WARTON.

These observations of Warburton are perhaps fanciful, but they by no means deserve the contempt with which Dr. Warton treats them. See Note to the preceding Poem.

VERTUMNUS ET POMONA.

REGE sub hoc Pomona fuit : qua nulla Latinas
 Inter Hamadryadas coluit solertius hortos,
 Nec fuit arborei studiosior altera foetus :
 Unde tenet nomen. non sylvas illa, nec amnes ; 5
 Rus amat, et ramos felicia poma ferentes.
 Nec jaculo gravis est, sed adunca dextera falce : 10
 Qua modo luxuriam premit, et spatiantia passim
 Brachia compescit ; fissa modo cortice virgam
 Inferit ; et succos alieno praestat alumno.
 Nec patitur sentire sitim ; bibulaeque recurvas 15
 Radicis fibras labentibus irrigat undis.

Hic

VERTUMNUS AND POMONA.

THE fair Pomona flourish'd in his reign ;
 Of all the Virgins of the sylvan train,
 None taught the trees a nobler race to bear,
 Or more improv'd the vegetable care.
 To her the shady grove, the flow'ry field, 5
 The streams and fountains no delights could yield ;
 'Twas all her joy the rip'ning fruits to tend,
 And see the boughs with happy burthens bend.
 The hook she bore instead of Cynthia's spear,
 To lop the growth of the luxuriant year. 10
 To decent form the lawless shoots to bring,
 And teach th' obedient branches where to spring.
 Now the cleft rind inserted grafts receives,
 And yields an offspring more than nature gives ;
 Now sliding streams the thirsty plants renew, 15
 And feed their fibres with reviving dew.

These

NOTES.

VER. 15. *Now sliding streams*] "Sliding" is a very happy expression. Let me observe in this place, that the watering meadows, which is considered as so great an improvement in modern agriculture, was practised by the ancients, as appears evidently from the line,

" *Claudite jam rivos, Pueri, sat prata biberunt.*" Virg. Geor.

The turning water into orchards, to nourish the roots of the trees, is pointed out by Horace :

" *Tiburni lucus, et uda
 Mobilibus pomaria rivis.*"

Hic amor, hoc studium: Veneris quoque nulla cupido.

Vim tamen agrestum metuens, pomaria claudit

Intus, et accessus prohibet refugitque viriles. 20

Quid non et Satyri, saltatibus apta juvenus,

Fecere, et pinu praecincti cornua Panes,

Sylvanusque suis semper juvenilior annis,

Quique Deus fures, vel falce, vel inguine terret,

Ut poterentur ea? sed enim superabat amando 25

Hos quoque Vertumnus: neque erat felicior illis.

O quoties habitu duri messoris aristas

Corbe tulit, verique fuit messoris imago!

Tempora saepe gerens foeno religata recenti,

Defectum poterat gramen versasse videri.

Saepe manu stimulos rigida portabat; ut illum 35

Jurares fessos modo disjunxisse juvencos.

Falce data frondator erat, vitisque putator.

Induerat scalas, lecturum poma putares:

Miles erat gladio, piscator arundine sumta.

Denique per multas aditum sibi saepe figuras

Repperit, ut caperet spectatae gaudia formae.

Ille

These cares alone her virgin breast employ,
 Averse from Venus and the nuptial joy.
 Her private orchards, wall'd on ev'ry side,
 To lawless sylvans all access deny'd. 20
 How oft the Satyrs and the wanton Fawns,
 Who haunt the forests, or frequent the lawns,
 The God whose ensign scares the birds of prey,
 And old Silenus, youthful in decay,
 Employ'd their wiles, and unavailing care, 25
 To pass the fences, and surprize the fair?
 Like these, Vertumnus own'd his faithful flame,
 Like these, rejected by the scornful dame.
 To gain her sight a thousand forms he wears;
 And first a reaper from the field appears. 30
 Sweating he walks, while loads of golden grain
 O'ercharge the shoulders of the seeming swain.
 Oft o'er his back a crooked scythe is laid,
 And wreaths of hay his sun-burnt temples shade:
 Oft in his harden'd hand a goad he bears, 35
 Like one who late unyok'd the sweating steers.
 Sometimes his pruning-hook corrects the vines,
 And the loose stragglers to their ranks confines.
 Now gath'ring what the bounteous year allows,
 He pulls ripe apples from the bending boughs. 40
 A soldier now, he with his sword appears;
 A fisher next, his trembling angle bears;
 Each shape he varies, and each art he tries,
 On her bright charms to feast his longing eyes.

Ille etiam picta redimitus tempora mitra, 45

Innitens baculo, positis ad tempora canis,

Adsimulavit anum : cultosque intravit in hortos;

Pomaque mirata est : Tantoque potentior, inquit.

Paucaque laudatæ dedit oscula ; qualia nunquam

Vera dedisset anus : glebaque incurva refedit,

Suspiciens pandos autumnæ pondere ramos.

Ulmus erat contra, spatiosa tumentibus uvis : 60

Quam focia postquam pariter cum vite probavit ;

At si staret, ait, cœlebs, sine palmite truncus,

Nil præter frondes, quare peteretur, haberet.

Hæc quoque, quæ juncta vitis requiescit in ulmo,

Si non nupta foret, terræ adclinata jaceret.

Tu tamen exemplo non tangeris arboris hujus ;

Concubitusque fugis ; nec te conjungere curas. 70

Atque utinam velles ! Helene non pluribus effet

Sollicitata procis : nec quæ Lapitheia movit

Prœlia, nec conjux timidis audacis Ulyssæi.

Nunc quoque, cum fugias averferisque petentes,

Mille

A female form at last Vertumnus wears, 45
 With all the marks of rev'rend age appears,
 His temples thinly spread with silver hairs;
 Prop'd on his staff, and stooping as he goes,
 A painted mitre shades his furrow'd brows.
 The god in this decrepit form array'd, 50
 The gardens enter'd, and the fruit survey'd;
 And "Happy you! (he thus address'd the maid)
 " Whose charms as far all other nymphs outshine,
 " As other gardens are excell'd by thine!"
 Then kiss'd the fair; (his kisses warmer grow 55
 Than such as women on their sex bestow.)
 Then plac'd beside her on the flow'ry ground,
 Beheld the trees with autumn's bounty crown'd.
 An Elm was near, to whose embraces led,
 The curling Vine her swelling clusters spread: 60
 He view'd her twining branches with delight,
 And prais'd the beauty of the pleasing sight.
 Yet this tall elm, but for his vine (he said)
 Had stood neglected, and a barren shade;
 And this fair vine, but that her arms surround 65
 Her marry'd elm, had crept along the ground.
 Ah! beauteous maid, let this example move
 Your mind, averse from all the joys of love.
 Deign to be lov'd, and ev'ry heart subdue! 69
 What nymph could e'er attract such crouds as you?
 Not she whose beauty urg'd the Centaur's arms,
 Ulysses' Queen, nor Helen's fatal charms.
 Ev'n now, when silent scorn is all thy gain,
 A thousand court you, tho' they court in vain,

Mille proci cupiunt ; et femideique deique, 75
 Et quæcunque tenent Albanos numina montes.

Sed tu, si sapias, si te bene jungere, anumque
 Hanc audire voles, (quæ te plus omnibus illis, 80
 Plus quam credis, amo) vulgares rejice tædas :

Vertumnumque tori focium tibi felige ; pro quo
 Me quoque pignus habe. neque enim sibi notior ille est,
 Quam mihi. nec toto passim vagus errat in orbe.

Hæc loca sola colit : nec, uti pars magna procorum,
 Quam modo vidit, amat. tu primus et ultimus illi
 Ardor eris ; folique suos tibi devovet annos.

Adde, quod est juvenis : quod naturale decoris 90
 Munus habet ; formasque apte fingetur in omnes :
 Et, quod erit jussus (jubeas licet omnia) fiet.

Quid, quod amatis idem ? quod, quæ tibi poma co-
 luntur,

Primus habet ; lætaque tenet tua munera dextra ?
 Sed neque jam foetus desiderat arbore demtos,
 Nec, quas hortus alit, cum fuccis mitibus herbas ;

Nec

A thousand fylvans, demigods, and gods, 75
 That haunt our mountains and our Alban woods.
 But if you'll prosper, mark what I advise,
 Whom age and long experience render wise,
 And one whose tender care is far above
 All that these lovers ever felt of love, 80
 (Far more than e'er can by yourself be guest)
 Fix on Vertumnus, and reject the rest.
 For his firm faith I dare engage my own ;
 Scarce to himself, himself is better known.
 To distant lands Vertumnus never roves ; 85
 Like you, contented with his native groves ;
 Nor at first sight, like most, admires the fair ;
 For you he lives ; and you alone shall share
 His last affection, as his early care. }
 Besides, he's lovely far above the rest, 90
 With youth immortal, and with beauty blest.
 Add, that he varies ev'ry shape with ease,
 And tries all forms that may Pomona please,
 But what should most excite a mutual flame,
 Your rural cares and pleasures are the same : 95
 To him your orchards early fruits are due,
 (A pleasing off'ring when 'tis made by you)
 He values these ; but yet (alas) complains,
 That still the best and dearest gift remains.
 Not the fair fruit that on yon branches glows 100
 With that ripe red th' autumnal sun bestows ;
 Nor tasteful herbs that in these gardens rise,
 Which the kind foil with milky sap supplies ;

Nec quidquam, nisi te. miserere ardentis : et ipsum,
 Qui petit, ore meo præsentem crede precari—
 Sic tibi nec vernum nascentia frigus adurat
 Poma ; nec excutiant rapidi florentia venti. 110

Hæc ubi nequicquam formas Deus aptus in omnes,
 Edidit ; in juvenem rediit : et anilia demit
 Instrumenta sibi : talisque adparuit illi,
 Qualis ubi oppositas nitidissima solis imago 115
 Evicit nubes, nullaque obstante reluxit.
 Vimque parat : sed vi non est opus ; inque figura
 Capta Dei Nympha est, et mutua vulnera sentit.

You, only you, can move the God's desire:
 Oh crown so constant and so pure a fire! 105
 Let soft compassion touch your gentle mind;
 Think, 'tis Vertumnus begs you to be kind!
 So may no frost, when early buds appear,
 Destroy the promise of the youthful year; 109
 Nor winds, when first your florid orchard blows,
 Shake the light blossoms from their blasted boughs!
 This when the various God had urg'd in vain,
 He straight assum'd his native form again;
 Such, and so bright an aspect now he bears, 114
 As when through clouds th' emerging sun appears,
 And thence exerting his refulgent ray,
 Dispels the darkness, and reveals the day.
 Force he prepar'd, but check'd the rash design;
 For when, appearing in a form divine, 119
 The Nymph surveys him, and beholds the grace
 Of charming features, and a youthful face!
 In her soft breast consenting passions move,
 And the warm maid confess'd a mutual love.

IMITATIONS
OF
ENGLISH POETS.

DONE BY THE AUTHOR IN HIS YOUTH.

IMITATIONS

OF

ENGLISH POETS.

JOHN BY THE ALLEY IN HIS TOWN.

AT the suggestion of the ingenious Dr. John Hoadly, Mr. Hawkins Brown wrote six little poems, entitled, a Pipe of Tobacco, in imitation of six late English Poets, Cibber, Philips, Thomson, Young, Pope, Swift. The second was written by Dr. Hoadly himself. The two best of these imitations are that of Young and Pope, whose manner is exactly characterized. Mr. Hawkins Brown, by his admirable Latin Poem on the Immortality of the Soul, shewed he had a genius far above these pleasantries. Dr. Hoadly once shewed me a new Rehearsal, being a comedy written by himself and his brother, the Author of the Suspicious Husband, to ridicule several modern tragedies. I remember they were particularly severe on the Saguntum of Frowde and the Sophonisba of Thomson.

WARTON.

At the beginning of the present year, the
British Government, in order to secure
the safety of the British Empire, has
taken the precaution of sending a large
force of troops to the East Indies.
The object of this expedition is to
prevent the French from establishing
themselves in the East Indies, and
to secure the British Empire from
any danger which might arise from
the French. The British Government
has also taken the precaution of
sending a large force of troops to
the East Indies, in order to prevent
the French from establishing
themselves in the East Indies, and
to secure the British Empire from
any danger which might arise from
the French.

IMITATIONS OF ENGLISH POETS.

1.

CHAUCER.

WOMEN ben full of Ragerie,
 Yet fwinken nat fans secresie.
 Thilke moral fhall ye underftond,
 From Schoole-boy's Tale of fayre Ireland :
 Which to the Fennes hath him betake, 5
 To filche the gray Ducke fro the Lake.
 Right then, there paffen by the way
 His Aunt, and eke her Daughters tway.
 Ducke in his Trowfes hath he hent,
 Not to be fpied of Ladies gent. 10
 " But ho ! our Nephew, (crieth one)
 " Ho ! quoth another, Cozen John ;"
 And ftoppen, and lough, and callen out,—
 This fely Clerk full low doth lout :
 They asken that, and talken this, 15
 " Lo here is Coz, and here is Mifs."
 But, as he glozeth with Speeches foote,
 The Ducke fore tickleth his Erfe roote :
 Fore-piece and buttons all-to-brest,
 Forth thrust a white neck, and red crest. 20
 Te-he,

Te-he, cry'd Ladies ; Clerke not spake :

Mifs star'd ; and gray Ducke cried Quaake.

“ O Moder, Moder, (quoth the daughter)

“ Be thilke fame thing Maids longer a'ter ?

“ Bette is to pyne on coals and chalke,

25

“ Then trust on Mon, whose yerde can talke.”

CHAUCE

DR. WARTON justly observes, “ That this is a gross and dull caricature of the Father of English Poetry.” He might have added, it is as disgusting as it is dull, and no more like Chaucer, than a “ *Billingsgate*” is like “ an OBEREA.”

II.

SPENSER.

HE that was unacquainted with Spenser, and was to form his ideas of the turn and manner of his genius from this piece, would undoubtedly suppose that he abounded in filthy images, and excelled in describing the lower scenes of life. But the characteristics of this sweet and allegorical poet are not only strong and circumstantial imagery, but tender and pathetic feeling, a most melodious flow of versification, and a certain pleasing melancholy in his sentiments, the constant companion of an elegant taste, that casts a delicacy and grace over all his compositions. To imitate Spenser on a subject that does not partake of the pathos, is not giving a true representation of him; for he seems to be more awake and alive to all the softnesses of nature than almost any writer I can recollect. There is an assemblage of disgusting and disagreeable sounds in the following stanza of Pope, which one is almost tempted to think, if it were possible, had been contrived as a contrast, or rather as a burlesque, of a most exquisite stanza in the *Fairy Queen*:

“ The snappish cur (the passengers annoy)
 Close at my heel with yelping treble flies;
 The whimp’ring girl, and hoarser-screaming boy,
 Join to the yelping treble, shrilling cries;
 The scolding Quean to louder notes doth rise,
 And her full pipes those shrilling cries confound;
 To her full pipes the grunting hog replies;
 The grunting hogs alarm the neighbours round,
 And curs, girls, boys, in the deep base are drown’d.”

The very turn of these numbers bears the closest resemblance with the following, which are of themselves a complete concert of the most delicious music:

“ The joyous birds shrouded in cheerful shade,
 Their notes unto the voice attempted sweet;

Th' angelical, soft trembling voices made
 To th' instruments divine resplendence meet ;
 The silver-sounding instruments did meet
 With the base murmure of the water's fall ;
 The water's fall with difference discreet,
 Now soft, now loud unto the wind did call,
 The gentle warbling wind low answered to all."

Book ii. cant. 12. f. 71.

These images, one would have thought, were peculiarly calculated to have struck the fancy of our young imitator with so much admiration, as not to have suffered him to make a kind of travesty of them.

The next stanza of Pope represents some allegorical figures, of which his original was so fond :

" Hard by a sty, beneath a roof of thatch,
 Dwelt Obloquy, who in her early days
 Baskets of fish at Billingsgate did watch,
 Cod, whiting, oyster, mackrel, sprat, or plaice ;
 There learn'd she speech from tongues that never cease.
 Slander beside her, like a Magpie, chatters,
 With Envy, (spitting Cat) dread foe to peace ;
 Like a curs'd Cur, Malice before her clatters,
 And vexing ev'ry wight, tears cloaths and all to tatters."

But these personages of Obloquy, Slander, Envy, and Malice, are not marked with any distinct attributes ; they are not those living figures, whose attitudes and behaviour Spenser has minutely drawn with so much clearness and truth, that we behold them with our eyes as plainly as we do on the cieling or the banqueting-house. For, in truth, the pencil of Spenser is as powerful as that of Rubens, his brother allegorist ; which two artists resembled each other in many respects : but Spenser had more grace, and was as warm a colourist.

WARTON.

II.

S P E N S E R.

THE ALLEY.

I.

IN ev'ry Town, where Thamis rolls his Tyde,
 A narrow Pafs there is, with Houfes low;
 Where ever and anon, the Stream is ey'd,
 And many a Boat foft fliding to and fro.
 There oft are heard the notes of Infant Woe, 5
 The fhort thick Sob, loud Scream, and shriller Squall:
 How can ye, Mothers, vex your Children fo?
 Some play, fome eat, fome cack againft the wall,
 And as they crouchen low, for bread and butter call.

II.

And on the broken pavement, here and there, 10
 Doth many a ftinking fprat and herring lie;
 A brandy and tobacco fhop is near,
 And hens, and dogs, and hogs are feeding by;
 And here a failor's jacket hangs to dry.
 At ev'ry door are fun-burnt matrons feen, 15
 Mending old nets to catch the fcaly fry;
 Now finging shrill, and fcoling eft between;
 Scolds anfwer foul-mouth'd fcolds; bad neighbour-
 hood I ween.

III.

The snappish cur (the passengers annoy)
 Close at my heel with yelping treble flies ; 20
 The whimp'ring girl, and hoarser-screaming boy,
 Join to the yelping treble, shrilling cries ;
 The scolding Quean to louder notes doth rise,
 And her full pipes those shrilling cries confound ;
 To her full pipes the grunting hog replies ; 25
 The grunting hogs alarm the neighbours round,
 And curs, girls, boys, and scolds, in the deep base
 are drown'd.

IV.

Hard by a Sty, beneath a roof of thatch,
 Dwelt Obloquy, who in her early days
 Baskets of fish at Billingsgate did watch, 30
 Cod, whiting, oyster, mackrel, sprat, or plaice:
 There learn'd she speech from tongues that never cease.
 Slander beside her, like a Magpie, chatters,
 With Envy, (spitting Cat) dread foe to peace ;
 Like a curs'd Cur, Malice before her clatters, 35
 And vexing ev'ry wight, tears clothes and all to tatters.

V.

Her dugs were mark'd by ev'ry Collier's hand,
 Her mouth was black as bull-dogs at the stall :
 She

NOTES.

VER. 30. *Baskets of fish*] How different from those enchanting
 imitations of Spenser, *The Castle of Indolence* and *the Minstrel* !

WARTON.

She scratch'd, bit, and spar'd ne lace ne band,
 And bitch and rogue her answer was to all ; 40
 Nay, e'en the parts of shame by name would call :
 Yea, when she passes by or lane or nook,
 Would greet the man who turn'd him to the wall,
 And by his hand obscene the porter took,
 Nor ever did askance like modest Virgin look. 45

VI.

Such place hath Deptford, navy-building town,
 Woolwich and Wapping, smelling strong of pitch ;
 Such Lambeth, envy of each band and gown,
 And Twick'nam such, which fairer scenes enrich,
 Grots, statues, urns, and Jo—n's Dog and Bitch,
 Ne village is without, on either side, 51
 All up the silver Thames, or all adown ;
 Ne Richmond's self, from whose tall front are ey'd
 Vales, spires, meand'ring streams, and Windfor's
 tow'ry pride.

III.

WALLER.

POPE has imitated Waller with elegance, especially in the verses on a Fan of his own design; for he designed with dexterity and taste.

The application of the story of Cephalus and Procris is as ingenious as Waller's Phœbus and Daphne. Waller abounds, perhaps to excess, in allusions to mythology and the ancient classics. The French, as may be imagined, complain that he is too learned for the ladies. The following twelve lines contain three allusions, delicate indeed; but some may deem them to be too far-fetched, too much crowded, and not obvious to the lady to whom they were addressed, on her singing a song of his composing:

“Chloris, yourself you so excell,
When you vouchsafe to breathe my thought,
That like a spirit with this spell
Of my own teaching I am caught.
That eagle's fate and mine are one,
Which on the shaft that made him die,
Espy'd a feather of his own
Wherewith he wont to soar so high.
Had Echo with so sweet a grace
Narcissus' loud complaints return'd,
Not for reflection of his face,
But of his voice, the boy had burn'd.”

Here is matter enough compressed together for Voiture to have spun out into fifty lines. Were I to name my favourite among Waller's smaller pieces, it should be his Apology for having loved before. He begins by saying, “That they who never had been used to the surprising juice of the grape, render up their reason to the

the first delicious cup." This is sufficiently gallant ; but what he adds has much of the sublime, and is like a thought of Milton's :

“ To man that was i' th' evening made,
Stars gave the first delight ;
Admiring in the gloomy shade
Those little drops of light.
Then at Aurora, whose fair hand
Remov'd them from the skies,
He gazing tow'ards the East did stand,
She entertain'd his eyes.
But when the bright Sun did appear,
All those he 'gan despise ;
His wonder was determin'd there,
And could no higher rise.”

The English versification was much smoothed by Waller ; who used to own, that he derived the harmony of his numbers from Fairfax's Tasso, who well-vowelled his lines, though Sandys was a melodious versifier, and Spenser has perhaps more variety of music than either of them. A poet who addresses his pieces to living characters, and confines himself to the subjects and anecdotes of his own times, like this courtly author, bids fairer to become popular, than he that is employed in higher scenes of poetry and fiction, which are more remote from common manners. It may be remarked lastly of Waller, that there is no passion in his love-verses ; and that one elegy of Tibullus, so well imitated by Hammond, and so unjustly censured by Johnson, excels a volume of the most refined panegyric. It is remarkable that Waller never mentions Milton, whose Comus, and smaller poems, preceded his own ; but were unsuitable to the French taste, on which Waller was formed.

WARTON.

III.

W A L L E R.

ON A LADY SINGING TO HER LUTE.

FAIR Charmer, cease, nor make your voice's prize
 A heart resign'd the conquest of your eyes :
 Well might, alas ! that threat'ned vessel fail,
 Which winds and light'ning both at once assail.
 We were too blest with these enchanting lays, 5
 Which must be heav'nly when an Angel plays :
 But killing charms your lover's death contrive,
 Lest heav'nly music should be heard alive.
 Orpheus could charm the trees ; but thus a tree,
 Taught by your hand, can charm no less than he :
 A poet made the silent wood pursue, 11
 This vocal wood had drawn the Poet too.

On a FAN of the Author's design, in which was painted the story of CEPHALUS and PROCRIS, with the Motto, AURA VENI.

COME, gentle Air! th' Æolian shepherd said,
 While Procris panted in the secret shade;
 Come, gentle Air! the fairer Delia cries,
 While at her feet her swain expiring lies.
 Lo the glad gales o'er all her beauties stray, 5
 Breathe on her lips, and in her bosom play!
 In Delia's hand this toy is fatal found,
 Nor could that fabled dart more surely wound:
 Both gifts destructive to the givers prove;
 Alike both lovers fall by those they love. 10
 Yet guiltless too this bright destroyer lives,
 At random wounds, nor knows the wound she gives:
 She views the story with attentive eyes,
 And pities Procris, while her lover dies.

IN the following love-verses is a strain of sensibility which the reader will be pleased, I suppose, to see, being now first published from a manuscript of Mr. Gray:

“ With beauty, with pleasure, surrounded, to languish,
 To weep without knowing the cause of my anguish;
 To start from short slumbers, and wish for the morning,
 To close my dull eyes when I see it returning;
 Sighs sudden and frequent, looks ever dejected,
 Words that steal from my tongue by no meaning connected;
 Ah say, fellow swains, how these symptoms befell me?
 They smile, but reply not; sure Delia will tell me.”

WARTON.

IV.

COWLEY.

IN the imitation of Cowley, in two pieces, on a Garden, and on Weeping, Pope has properly enough, in conformity to his original, extorted some moral, or darted forth some witticism on every object he mentions. It is not enough to say, that the laurels sheltered the fountain from the heat of the day ; but this idea must be accompanied with a conceit :

“ — Daphne, now a tree, as once a maid,
Still from Apollo vindicates her shade.”

The flowers that grow on the water-side could not be sufficiently described without saying, that

“ The pale Narcissus on the bank, in vain
Transformed, gazes on himself again.”

In the lines on a Lady Weeping, you might expect a touching picture of beauty in distress ; you will be disappointed. Wit, on the present occasion, is to be preferred to tenderness ; the babe in her eye is said to resemble Phaeton so much,

“ That heav’n the threat’ned world to spare,
Thought fit to drown him in her tears ;
Else might th’ ambitious nymph aspire
To set, like him, the world on fire.”

Let not this strained affectation of striving to be witty upon all occasions be thought exaggerated, or a caricature of Cowley. It is painful to censure a writer of so amiable a mind, such integrity of manners, and such a sweetness of temper. His fancy was brilliant, strong, and sprightly ; but his taste false and unclassical, even though he had much learning. In his Latin compositions, his six books on plants, where the subject might have led him to a contrary practice, he imitates Martial rather than Virgil, and has given us more epigrams than descriptions. I do not remember to
have

have seen it enough observed, that Cowley had a most happy talent of imitating the easy manner of Horace's epistolary writings; I must therefore insert a specimen of this his excellence:

“ Ergo iterum versus? dices. O Vane! quid ergo
Morbum ejurasti toties, tibi qui infidet altis,
Non evellendus, vi vel ratione, medullis?
Numne poetarum (merito dices) ut amantum
Derisum ridere deum perjuriam censes?
Parcius hæc, sodes, neve inclementibus urge
Infelicem hominem dictis; nam fata trahunt me
Magna reluctantem, et nequicquam in vincla minacem.
Helleborum sumpsi, fateor, pulchreque videbar
Purgatus morbi; sed Luna potentior herbis
Insanire iterum jubet, et sibi vendicat ægrum.”

There is another epistle also, well worthy perusal, to his friend, Mat. Clifford, at the end of the same volume. Pope, in one of his imitations of Horace, has exhibited the real character of Cowley with delicacy and candour:

“ Who now reads Cowley? If he pleases yet,
His moral pleases, not his pointed wit;
Forgot his epic, nay Pindaric art,
But still I love the language of his heart.”

His prose works give us the most amiable idea both of his abilities and his heart. His Pindaric odes cannot be perused with common patience by a lover of antiquity. He that would see Pindar's manner truly imitated, may read Masters's noble and pathetic Ode on the Crucifixion; and he that wants to be convinced that these reflections on Cowley are not too severe, may read also his epigrammatic version of it:

“ Η εκ οραας ὀλοπορφυρον
Στιλβοντ' ε φλογι
Σιδωνιης αλος, αλ
—λ αίματι σαζομενω —”

“ Dost thou not see thy prince in purple clad all o'er,
Not purple brought from the Sidonian shore;
But made at home with richer gore?”

“ Ανοιγ' ανοιγε
Πυλας οπωπων
Και πηγας ελεφαρων
Λυσαι, ψεκαζε, δευε γαιαν.”

“ Open,

300 IMITATIONS OF ENGLISH POETS.

“ Open, oh ! open wide the fountains of thine eyes,

And let them call

Their stock of moisture forth where-e'er it lies,

For this will ask it all.

'Twould all, alas ! too little be,

Though thy salt tears came from a sea.”

Cowley being early disgusted with the perplexities and vanities of a court life, had a strong desire to enjoy the milder pleasures of solitude and retirement ; he therefore escaped from the tumults of London to a little house at Wandsworth ; but finding that place too near the metropolis, he left it for Richmond, and at last settled at Chertsey. He seems to have thought that the swains of Surry had the innocence of those of Sydney's Arcadia ; but the perverseness and debauchery of his own workmen soon undeceived him, with whom, it is said, he was sometimes so provoked, as even to be betrayed into an oath. His income was about three hundred pounds a year. Towards the latter part of his life he shewed an aversion to the company of women, and would often leave the room if any happened to enter it whilst he was present, but still retained a sincere affection for Leonora. His death was occasioned by a singular accident ; he paid a visit on foot with his friend Sprat to a gentleman in the neighbourhood of Chertsey, which they prolonged, and feasted too much, till midnight. On their return home they mistook their way, and were obliged to pass the whole night exposed under a hedge, where Cowley caught a severe cold, attended with a fever, that terminated in his death. All these particulars were communicated to me by Mr. Spence from his Anecdotes, who assured me he received them from Mr. Pope's own mouth.

WARTON.

IV.

COWLEY.

THE GARDEN.

FAIN would my Muse the flow'ry Treasures sing,
 And humble glories of the youthful Spring ;
 Where op'ning Roses breathing sweets diffuse,
 And soft Carnations show'r their balmy dew ;
 Where Lilies smile in virgin robes of white, 5
 The thin Undress of superficial Light,
 And vary'd Tulips show so dazzling gay,
 Blushing in bright diversities of day.
 Each painted flowret in the lake below
 Surveys its beauties, whence its beauties grow ; 10
 And pale Narcissus on the bank, in vain
 Transformed, gazes on himself again.
 Here aged trees Cathedral Walks compose,
 And mount the Hill in venerable rows :
 There the green Infants in their beds are laid, 15
 The Garden's Hope, and its expected shade.
 Here Orange-trees with blooms and pendants shine,
 And vernal honours to their autumn join,
 Exceed their promise in the ripen'd store,
 Yet in the rising blossom promise more. 20
 There in bright drops the crystal Fountains play,
 By Laurels shielded from the piercing day :

Where

Where Daphne, now a tree as once a maid,
 Still from Apollo vindicates her shade,
 Still turns her beauties from th' invading beam, 25
 Nor seeks in vain for succour to the Stream.
 The stream at once preserves her virgin leaves,
 At once a shelter from her boughs receives,
 Where Summer's beauty midst of Winter stays,
 And Winter's Coolness spite of Summer's rays. 30

THIS, with the exception of the Imitation of Waller, is by far the best of Pope's Imitations. What he has written as descriptive of the characteristic style of Chaucer and Spenser, is as unlike, except in the metre, as it is offensive and disgusting: the turn of expressions, the laboured elegance, the ornamented conceits, and the general cast of Cowley's poetical embellishments, are here most admirably hit off; but in this Imitation, possibly it was so intended, Pope confounds the seasons, I think, with injustice to Cowley, if it was intended; and if not, with his general want of correctness, where he speaks of trees and flowers, &c. He calls *soft Carnations* the humble glories of the youthful "Spring;" but most probably the gaudy *inaccuracy* of *flow'ry* description, was what Pope had in view.

W E E P I N G.

WHILE Celia's Tears make sorrow bright,
 Proud Grief sits swelling in her eyes;
 The Sun, next those the fairest light,
 Thus from the Ocean first did rise:
 And thus through Mists we see the sun, 5
 Which else we durst not gaze upon.

These silver drops, like morning dew,
 Foretell the fervour of the day:
 So from one Cloud soft show'rs we view,
 And blasting lightnings burst away. 10
 The Stars that fall from Celia's eye,
 Declare our Doom in drawing nigh.

The Baby in that sunny Sphere
 So like a Phaëton appears,
 That Heav'n, the threaten'd World to spare, 15
 Thought fit to drown him in her tears:
 Else might th' ambitious Nymph aspire,
 To set, like him, Heav'n too on fire.

NOTES.

VER. 13. *The Baby in that sunny Sphere*] The expression of the "Baby on eyes," is so common among our early writers of prose and verse, that perhaps it need not be pointed out. It occurs very often in Burton's Anatomy.

EXACTLY in the taste of Lopes de Vega, who, speaking of a shepherdes weeping near the sea-side, says, “ ‘The ocean advances to collect her tears, and enclosing them in shells, converts them into pearls.’ ”

WARTON.

In Churchill's collection of Voyages, there are some lines written by one of the poor people who were left to perish on the coast of Greenland, in which the idea of their tears being preserved by the frost to the last day, is introduced. The idea is too fanciful; but some of the lines are beautiful, and many of the thoughts very natural and affecting.

V.

E. OF ROCHESTER.

THE verses on Silence are a sensible imitation of the Earl of Rochester's on Nothing; which piece, together with his Satire on Man from the fourth of Boileau, and the tenth Satire of Horace, (which in truth is excellent,) are the only pieces of this profligate Nobleman which modesty or common sense will allow any man to read. Rochester had much energy in his thoughts and diction; and though the ancient Satirists often use great liberty in their expressions, yet, as the ingenious Historian* observes, "Their freedom no more resembles the licence of Rochester, than the nakedness of an Indian does that of a common prostitute."

Pope, in this imitation, has discovered a fund of solid sense, and just observation upon vice and folly, that are very remarkable in a person so extremely young as he was at the time of composing it. I believe, on a fair comparison with Rochester's lines, it will be found, that although the turn of the Satire be copied, yet it is excelled. That Rochester should write a Satire on Man, I am not surprized; it is the business of the libertine to degrade his species, and debase the dignity of human nature, and thereby destroy the most efficacious incitements to lovely and laudable actions. But that a writer of Boileau's purity of manners should represent his kind in the dark and disagreeable colours he has done, with all the malignity of a discontented Hobbit, is a lamentable perversion of fine talents, and is a real injury to society. It is a fact worthy the attention of those who study the history of learning, that the gross licentiousness and applauded debauchery of Charles the Second's court proved almost as pernicious to the progress of polite literature and the fine arts, that began to revive after the Grand Rebellion, as the gloomy superstition, the absurd cant, and formal hypocrisy, that disgraced this nation during the usurpation of Cromwell.

WARTON.

* Hume's History of Great Britain, vol. ii. p. 431.

V.

E. OF ROCHESTER.

ON SILENCE.

I.

SILENCE! coeval with Eternity;
 Thou wert, ere Nature's self began to be,
 'Twas one vast Nothing, all, and all slept fast in thee.

II.

Thine was the sway, ere heav'n was form'd, or
 earth,
 Ere fruitful Thought conceiv'd creation's birth,
 Or midwife Word gave aid, and spoke the infant
 forth.

III.

Then various elements, against thee join'd,
 In one more various animal combin'd,
 And fram'd the clam'rous race of busy Human-kind.

IV.

The tongue mov'd gently first, and speech was low,
 Till wrangling Science taught it noise and show,
 And wicked Wit arose, thy most abusive foe.

V. But

V.

But rebel Wit deserts thee oft' in vain ;
 Lost in the maze of words he turns again,
 And seeks a surer state, and courts thy gentle reign.

VI.

Afflicted Sense thou kindly dost set free,
 Oppress'd with argumental tyranny,
 And routed Reason finds a safe retreat in thee.

VII.

With thee in private modest Dulness lies,
 And in thy bosom lurks in Thought's disguise ;
 Thou varnisher of Fools, and cheat of all the Wise !

VIII.

Yet thy indulgence is by both confest ;
 Folly by thee lies sleeping in the breast,
 And 'tis in thee at last that Wisdom seeks for rest.

IX.

Silence the knave's repute, the whore's good name,
 The only honour of the wishing dame ;
 The very want of tongue makes thee a kind of Fame.

X.

But could'st thou seize some tongues that now are
 free,
 How Church and State should be oblig'd to thee ?
 At Senate, and at Bar, how welcome would'st thou be ?

XI.

Yet speech ev'n there, submissively withdraws,
From rights of subjects, and the poor man's cause:
Then pompous Silence reigns, and stills the noisy
Laws.

XII.

Past services of friends, good deeds of foes,
What Fav'rites gain, and what the Nation owes,
Fly the forgetful world, and in thy arms repose.

XIII.

The country wit, religion of the town,
The courtier's learning, policy o' th' gown,
Are best by thee express'd; and shine in thee alone.

XIV.

The parson's cant, the lawyer's sophistry,
Lord's quibble, critic's jest; all end in thee,
All rest in peace at last, and sleep eternally.

VI.

E. OF DORSET.

“ IF one turns to the authors of the last age for the character of this Lord, one meets with nothing but encomiums on his wit and good-nature. He was the finest gentleman in the voluptuous court of Charles the Second, and in the gloomy one of King William. He had as much wit as his first master, or his cotemporaries, Buckingham and Rochester; without the royal want of feeling, the Duke’s want of principles, or the Earl’s want of thought. The latter said, with astonishment, “ That he did not know how it was, but Lord Dorset might do any-thing, and yet was never to blame !” It was not that he was free from the failings of humanity, but he had the tenderness of it too, which made every body excuse whom every body loved; for even the asperity of his verses seems to have been forgiven to

“ The best-good man, with the worst-natured muse.”

“ This line is not more familiar than Lord Dorset’s own poems to all who have a taste for the beauties of natural and easy verse, or than his Lordship’s own bon-mots, of which I cannot help repeating one of singular humour: Lord Craven was a proverb for officious whispers to men in power. On Lord Dorset’s promotion, King Charles having seen Lord Craven pay his usual tribute to him, asked the former what the latter had been saying? The Earl replied gravely, “ Sir, my Lord Craven did me the honour to whisper, but I did not think it good manners to listen.” When he was dying, Congreve, who had been to visit him, being asked how he had left him, replied, “ Faith, he flabbers more wit than other people have in their best health.”

“ His Lordship and Waller are said to have assisted Mrs. Catherine Philips in her translation of Corneille’s Pompey.”

Walpole, vol. ii. p. 95.

VI.

E. OF DORSET.

ARTEMISIA.

THO' Artemisia talks, by fits,
 Of councils, classics, fathers, wits;
 Reads Malbranche, Boyle, and Locke:
 Yet in some things methinks she fails,
 'Twere well if she would pare her nails,
 And wear a cleaner smock.

5

Haughty and huge as High-Dutch bride,
 Such nastiness, and so much pride,
 Are oddly join'd by fate:
 On her large squab you find her spread,
 Like a fat corpse upon a bed,
 That lies and stinks in state.

10

She

NOTES.

VER. 1. *Tho' Artemisia*] By Artemisia, Pope has been thought to have meant Queen Caroline. It certainly bears in many points a resemblance, but coloured by spleen. She became corpulent; and Mr. Coxe observes, "Her levees were a strange picture of the motley character and manners of a Queen and learned woman. She received company while at her toilette—learned men and divines were intermixed with courtiers and ladies of the household. The conversation turned upon metaphysical subjects, blended with the tittle-tattle of the drawing-room." Coxe's Memoirs.

It ought not to be omitted, that notwithstanding Pope's general sarcasms, she was a most exemplary, sensible, prudent, and amiable woman, as is clearly proved by Mr. Coxe.

She wears no colours (sign of grace)

On any part except her face ;

All white and black beside :

15

Dauntless her look, her gesture proud,

Her voice theatrically loud,

And masculine her stride.

So have I seen, in black and white

A prating thing, a Magpye hight,

Majestically stalk ;

A stately, worthless animal,

That plies the tongue, and wags the tail,

All flutter, pride, and talk,

P H R Y N E.

PHRYNE had talents for mankind,
 Open she was, and unconfin'd,
 Like some free port of trade :
 Merchants unloaded here their freight,
 And Agents from each foreign state,
 Here first their entry made.

5

Her learning and good-breeding such,
 Whether th' Italian or the Dutch,
 Spaniards or French came to her ;
 To all obliging she'd appear :
 'Twas *Si Signior*, 'twas *Taw Mynbeer*,
 'Twas *S'il vous plaist, Monsieur*.

10

Obscure by birth, renown'd by crimes,
 Still changing names, religions, climes,
 At length she turns a bride :
 In di'monds, pearls, and rich brocades,
 She shines the first of batter'd jades,
 And flutters in her pride.

15

So have I known those Insects fair
 (Which curious Germans hold so rare)
 Still vary shapes and dyes ;
 Still gain new titles with new forms ;
 First grubs obscene, then wriggling worms,
 Then painted butterflies.

20

VII.

DR. SWIFT.

Dr. WARTON observes, that the point of the likeness in this Imitation consists in describing the objects *as they really exist in life*, like Hogarth's paintings, without heightening or enlarging them by any imaginary circumstances. He adds, that in this way of writing, Swift excelled; witness his description of a Morning in the City, of a City Shower, of the House of Baucis and Philemon, and the Verses on his own Death. But surely this is paying a poor compliment to Hogarth's inimitable genius. Perhaps the very reverse of what Dr. Warton advances, is true; for, though his pictures are not sublime, wherein does the Painter's fancy and invention and satire consist, but in the "heightening" circumstances? These are as much required with respect to "burlesque," as they are in those delineations that are of a more serious and elevated character. If characters are painted merely *as they exist*, where are we to search for humour and wit? It is the same in all satirical writings.

VII.

D R. S W I F T.

THE HAPPY LIFE OF A COUNTRY PARSON.

PARSON, these things in thy possessing
 Are better than the Bishop's blessing.
 A Wife that makes conserves; a Steed
 That carries double when there's need;
 October store, and best Virginia, 5
 Tythe-Pig, and mortuary Guinea;
 Gazettes sent gratis down, and frank'd,
 For which thy Patron's weekly thank'd;
 A large Concordance, bound long since;
 Sermons to Charles the First, when Prince; 10
 A Chronicle of ancient standing;
 A Chrysoftom to smoothe thy band in:
 The Polyglott—three parts,—my text:
 Howbeit,—likewise—now to my next:
 Lo here the Septuagint,—and Paul, 15
 To sum the whole,—the close of all.

He that has these, may pass his life,
 Drink with the 'Squire, and kiss his wife;
 On Sundays preach, and eat his fill;
 And fast on Fridays—if he will;

Toast

Toast Church and Queen, explain the News,
Talk with Church-Wardens about Pews,
Pray heartily for some new Gift,
And shake his head at Doctor S—t,

“SWIFT,” says Hume, “has more humour than knowledge, more taste than judgment, and more spleen, prejudice, and passion, than any of those qualities.” Discourse v.

At the hazard of an imputation of partiality to the Author, I venture to say, that I prefer a poem called, *The Progress of Discontent*, to any Imitation of Swift that ever has yet appeared. I shall just add, that the *Baucis and Philemon* of *La Fontaine* far excells that of Swift. WARTON.

T. Warton’s poem, delicately alluded to by his brother, contains indeed many inimitable strokes of humour, but the humour in great measure surely consists in the “heightening circumstances.” The picture of the Parson who has left Oxford, and is just set down on his benefice, is superior to this Imitation of Swift :

“ Continuing this fantastic farce on,
He now commences Country Parson.—
Thinks alteration charming work is,
Keeps Bantam cocks, and feeds his turkies;
Builds in his copse a fav’rite bench,
And stores the pond with carp and tench.”

Warton’s Poems, vol. ii. p. 196.

Lord Tennyson and Queen explain the News

1841 with the 1842-43 and 1844-45

1845-46 and 1847-48 and 1849-50

1851-52 and 1853-54 and 1855-56

1857-58 and 1859-60 and 1861-62

1863-64 and 1865-66 and 1867-68

1869-70 and 1871-72 and 1873-74

1875-76 and 1877-78 and 1879-80

1881-82 and 1883-84 and 1885-86

1887-88 and 1889-90 and 1891-92

1893-94 and 1895-96 and 1897-98

1899-00 and 1901-02 and 1903-04

1905-06 and 1907-08 and 1909-10

1911-12 and 1913-14 and 1915-16

1917-18 and 1919-20 and 1921-22

1923-24 and 1925-26 and 1927-28

1929-30 and 1931-32 and 1933-34

1935-36 and 1937-38 and 1939-40

1941-42 and 1943-44 and 1945-46

1947-48 and 1949-50 and 1951-52

1953-54 and 1955-56 and 1957-58

1959-60 and 1961-62 and 1963-64

1965-66 and 1967-68 and 1969-70

1971-72 and 1973-74 and 1975-76

1977-78 and 1979-80 and 1981-82

1983-84 and 1985-86 and 1987-88

1989-90 and 1991-92 and 1993-94

1995-96 and 1997-98 and 1999-00

2001-02 and 2003-04 and 2005-06

2007-08 and 2009-10 and 2011-12

2013-14 and 2015-16 and 2017-18

2019-20 and 2021-22 and 2023-24

2025-26 and 2027-28 and 2029-30

2031-32 and 2033-34 and 2035-36

2041-42 and 2043-44 and 2045-46

2047-48 and 2049-50 and 2051-52

2053-54 and 2055-56 and 2057-58

2059-60 and 2061-62 and 2063-64

2065-66 and 2067-68 and 2069-70

MISCELLANIES.

MISCELLANIES

EPISTLE

TO

ROBERT EARL OF OXFORD, AND EARL OF
MORTIMER.

SUCH were the notes thy once-lov'd Poet sung,
Till Death untimely stop'd his tuneful tongue.
Oh just beheld, and lost! admir'd and mourn'd!
With softest manners, gentlest arts adorn'd!

Blest

NOTES.

Epistle to Robert Earl of Oxford.] This Epistle was sent to the Earl of Oxford with Dr. Parnelle's Poems published by our Author, after the said Earl's imprisonment in the Tower, and retreat into the country, in the Year 1721. POPE.

VER. 1. *Such were the notes*] The notes were charming indeed! We have few pieces of Poetry superior to Parnelle's Rise of Woman; the Fairy Tale; the Hymn to Contentment; Health, an Eclogue; the Vigil of Venus; the Night-piece on Death; the Allegory on Man; and the Hermit. The best account of the original of this last exquisite poem is given in the third volume of the History of English Poetry, p. 31.; from whence it appears that it was taken from the eightieth chapter of that curious repository of ancient tales, the *Gesta Romanorum*. The story is related in the fourth volume of Howel's Letters, who says he found it in Sir Philip Herbert's Conceptions; but this fine Apologue was much better related in the Divine Dialogues of Dr. Henry More, Dial. ii. part 1.; and Parnelle seems to have copied it chiefly from this Platonic Theologian, who had not less imagination than learning. Pope used to say that it was originally written in Spanish:
from

Blest in each science, blest in ev'ry strain ! 5

Dear to the Muse !—to HARLEY dear—in vain !

For him, thou oft hast bid the World attend,
Fond to forget the Statesman in the Friend ;
For SWIFT and him, despis'd the farce of state,
The sober follies of the wise and great ; 10

Dextrous, the craving, fawning crowd to quit,
And pleas'd to 'scape from Flattery to Wit.

Absent or dead, still let a friend be dear,
(A sigh the absent claims, the dead a tear)
Recall those nights that clos'd thy toilsome days, 15
Still hear thy Parnelle in his living lays,
Who, careless now of Int'rest, Fame, or Fate,
Perhaps forgets that OXFORD e'er was great ;
Or deeming meanest what we greatest call,
Beholds thee glorious only in thy fall. 20

And sure, if aught below the seats divine
Can touch Immortals, 'tis a Soul like thine :

A Soul

NOTES.

from the early connection between the Spaniards and Arabians, it may be suspected that it was an Oriental tale. Voltaire has inserted it in his *Zadig*, without mentioning a syllable of the place whence he borrowed it. WARTON.

VER. 21. *And sure, if aught*] Strength of mind appears to have been the predominant characteristic of Lord Oxford; of which he gave the most striking proofs when he was stabbed, displaced, imprisoned. These noble and nervous lines allude to these circumstances; of his fortitude and firmness another striking proof remains, in a letter which the Earl wrote from the Tower to a friend, who advised him to meditate an escape, and which is worthy of the greatest hero of antiquity. This extraordinary letter I had

A Soul supreme, in each hard instance try'd,
 Above all Pain, all Passion, and all Pride,
 The rage of Pow'r, the blast of public breath, 25
 The lust of Lucre, and the dread of Death.

In vain to Deserts thy retreat is made ;
 The Muse attends thee to thy silent shade :
 'Tis her's, the brave man's latest steps to trace,
 Rejudge his acts, and dignify disgrace. 30
 When Int'rest calls off all her sneaking train,
 And all th' oblig'd desert, and all the vain ;

She

NOTES.

the pleasure of reading, by the favour of the Earl's excellent grand-daughter, the late Dutchess Dowager of Portland, who inherited that love of literature and science, so peculiar to her ancestors and family.

I am well informed that Bolingbroke was greatly mortified at Pope's bestowing these praises on his old antagonist, whom he mortally hated ; yet I have seen two original letters in the hands of the same Dutchess of Portland, of Lord Bolingbroke to Lord Oxford, full of the most fulsome flattery of the man whom he affected to despise, and of very idle and profane applications of Scripture.

The Visions of Parnelle, at the end of his Poems, published in the Guardian, are in a rugged inharmonious style ; as indeed is the Life of Zoilus, printed 1717 ; and also the Essay on the Life of Homer, prefixed to our Author's translation : and his Essay on the Different Styles in Poetry is rather a mean performance.

WARTON.

VER. 24. *Above all Pain, &c.*] This alludes to the excruciating pains he suffered from the stone ; "all Passion," means his general equanimity.

VER. 24. *all pride,*] He was so amiable and condescending, that one of the accusations against him by the Whigs was, that he treated the *black-coats* (clergy) like *gentlemen* !

She waits, or to the scaffold, or the cell,
 When the last ling'ring friend has bid farewell.
 Ev'n now, she shades thy Ev'ning-walk with bays,
 (No hireling she, no prostitute to praise) 36
 Ev'n now, observant of the parting ray,
 Eyes the calm Sun-set of thy various Day,
 Through Fortune's cloud one truly great can see,
 Nor fears to tell, that MORTIMER is he. 40

THERE are few verses in Pope, more correct, more musical, more dignified, and affecting, than these to Lord Oxford; and such a testimony to his merit in the hour of misfortune, must have been as grateful to Lord Oxford, as it was honourable to Pope.

In private life, no one was more amiable or more beloved than Lord Oxford; whatever may be thought of his public character, (particularly that part of it which has been most obnoxious to censure, on account of his supposed views in favouring the succession of James,) the violent state of parties at the latter end of the reign of queen Anne, should be always kept in mind, and the over-bearing conduct of the leading Whigs, who, before the admission of Harley to her private confidence, had kept the Queen, from the commencement of her reign, in a state of humiliation and subjection.

That, of Harley it might be said, he had truly the *murus aeneus*, "*nil conscire sibi, nulla pallescere culpa*," I am willing to believe, and his subsequent conduct goes a great way to prove it.— Upon George the First's arrival in England, he went to pay his respects to him, among the rest of the nobility, at Greenwich. The exultation Bolingbroke expressed at the cold reception he met with, is well known (see his Letter to Sir William Wyndham); but could Lord Oxford have exposed himself to such treatment had he been conscious of being, in his heart, the king's enemy? Mr. Coxe, to whose opinion I highly defer, acknowledges, that "Harley never appeared to wish to frustrate the act of settlement." He has been called in common language "a Trimmer," because

because having been a distinguished Whig, he afterwards joined the Tories; and endeavoured to ingratiate himself with the Elector of Hanover, when affairs took a different turn: but I confess, setting party aside, I see nothing inconsistent in his conduct; at least, I see nothing that could warrant the judgment that he was actuated by self-interest alone.

No one can say, but that the conduct he pursued was such as a real lover of his country might have pursued; and it is such as, for that reason, would make him obnoxious to the violent of both factions. On the one hand, he saw the Queen a cypher, and places, command, authority, power, and government in the hands of an imperious junto; on the other side, he saw a rooted antipathy, at least among the *Jacobite* Tories, to all but the family of James. He was a Whig, as far as was consistent with supporting the *power*, and *authority*, and *dignity* of the CROWN; a Tory, but without entering into the designs of those who saw with a malignant eye the prospect of the *protestant succession*. From the state of parties at the time, one might conclude, that to be a *Whig*, it was necessary to submit to the "*imperium in imperio*" of the Duke of Marlborough, or rather of the Dukes; and that a *Tory* must necessarily be in league with the Pretender;—that is, to be a *Jacobite*. Oxford courted, indeed, men of abilities and integrity on both sides, but he avoided *either extreme*.

His conduct, when impeached, was worthy such a character. He neither meanly fled, like Bolingbroke, although he was well aware of the odium excited against him, and the pains and penalties which an exasperated party might inflict; nor, when he had lost the favour of *one party*, did he basely fly to *the other*, avowing at once his connections, or his profligacy.

He endured his imprisonment without complaint, and waited the event of his trial with resigned submission, but with the intrepidity of unshaken and conscious integrity. These lines of Pope, which seem to me truly to characterise Lord Oxford, are therefore particularly interesting, and *they have a melancholy flow, yet a dignified force of expression*, suitable to the character and occasion.

EPISTLE

TO

JAMES CRAGGS, ESQ.

SECRETARY OF STATE.

A SOUL as full of Worth, as void of Pride,
 Which nothing seeks to shew, or needs to hide,
 Which nor to Guilt nor Fear, its Caution owes,
 And boasts a Warmth that from no Passion flows.

A Face

NOTES.

Secretary of State] In the year 1720.

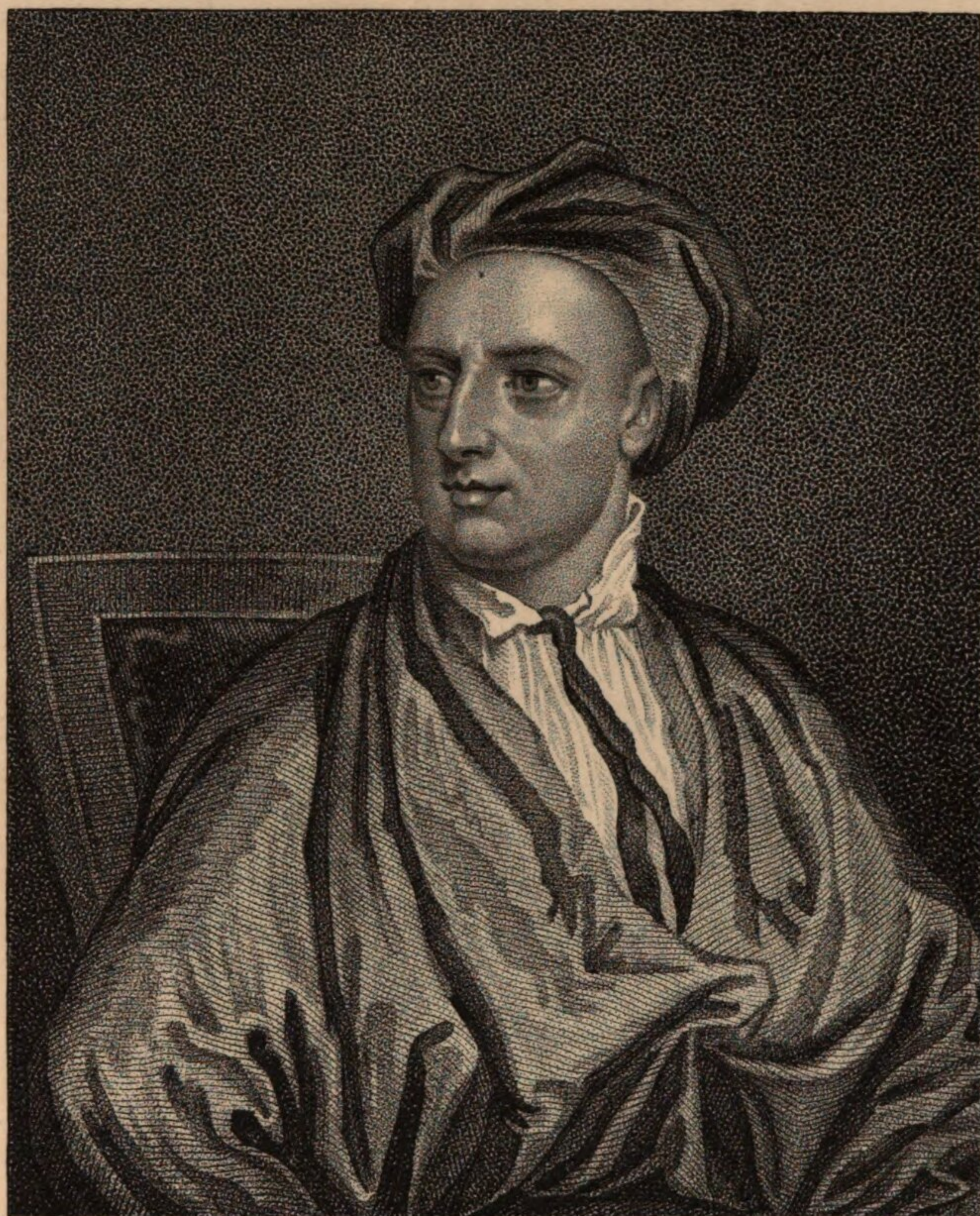
POPE.

Mr. Craggs was made Secretary at War, in 1717, when the Earl of Sunderland and Mr. Addison were appointed Secretaries of State.

This Epistle appears to have been written soon after his being made one of the Secretaries of State. He was deeply implicated in the famous South-Sea scheme. When Mr. Shippen, alluding to him, said in the House of Commons, (at the time a motion was made to secure the persons and property of the South-Sea directors,) "in his opinion, there were some men in high stations, who were no less guilty than the directors;" Mr. Craggs immediately answered, *he was ready to give satisfaction to any man, who should question him in that House, or out of it.* This created great offence, and was understood as a challenge, but after some ferment, Mr. Craggs said, that "by giving satisfaction" he meant, clearing his conduct.

Tyndal's Continuation of Rapin.

He died soon after the detection of the fallacy of the *great scheme*, and would most probably have been called to a severe account, had he lived. He died of the small-pox, on the ninth day, 16th February 1721. See a farther account of him in this volume, Epitaph on Craggs.



Engraved by C. Knight from a Drawing by Gardner.

JAMES CRAGGS, ESQ^R. JUN^R.
(*Secretary of State*)

*From a Picture by Sir Godfrey Kneller,
in the Marquis of Buckingham's Collection at Stowe.*

Published by Cadell & Davies, Strand, and the other Proprietors May 1, 1807.

A Face untaught to feign ; a judging Eye, 5 }
 That darts severe upon a rising Lie, }
 And strikes a blush through frontless Flattery.
 All this thou wert ; and being this before,
 Know, Kings and Fortune cannot make thee more.
 Then scorn to gain a Friend by servile ways, 10
 Nor wish to lose a Foe these Virtues raise ;
 But candid, free, sincere, as you began,
 Proceed—a Minister, but still a Man.
 Be not (exalted to whate'er degree)
 Asham'd of any Friend, not ev'n of Me : 15
 The Patriot's plain, but untrod, path pursue ;
 If not, 'tis I must be asham'd of You.

I SHALL add a dialogue by Mr. Pope, in verse, that is genuine :

POPE.

“ Since my old friend is grown so great,
 As to be Minister of State,
 I'm told, but 'tis not true I hope,
 That Craggs will be asham'd of Pope.”

Craggs.

“ Alas ! if I am such a creature,
 To grow the worse for growing greater ;
 Why, faith, in spite of all my brags,
 'Tis Pope must be asham'd of Craggs.”

WARTON.

[326]

EPISTLE

TO

MR. JERVAS,

WITH MR. DRYDEN'S TRANSLATION OF FRESNOY'S
ART OF PAINTING.

THIS Verse be thine, my friend, nor thou refuse
This, from no venal or ungrateful Muse.
Whether thy hand strike out some free design,
Where Life awakes, and dawns at ev'ry line;
Or blend in beauteous tints the colour'd mass, 5
And from the canvass call the mimic face :
Read these instructive leaves, in which conspire
Fresnoy's close Art, and Dryden's native Fire :

And

NOTES.

Epistle to Mr. Jervas] This Epistle and the two following were written some years before the rest, and originally printed in 1717. POPE.

Jervas owed much more of his reputation to this Epistle than to his skill as a painter. "He was defective," says Mr. Walpole, "in drawing, colouring, and composition; his pictures are a light, slimy kind of fan-painting, as large as the life; his vanity was excessive." The reason why Lady Bridgewater's name is so frequently repeated in this Epistle, is, because Jervas affected to be violently in love with her. As she was sitting to him one day, he ran over the beauties of her face with rapture; but added, "I cannot help telling your Ladyship you have not an handsome ear." "No!—Pray, Mr. Jervas, what is a handsome ear?" He turned aside his cap, and shewed his own! WARTON.

And reading with, like theirs, our fate and fame,
 So mix'd our studies, and so join'd our name ; 10
 Like them to shine through long succeeding age,
 So just thy skill, so regular my rage.

Smit with the love of Sister-Arts we came,
 And met congenial, mingling flame with flame ;
 Like friendly colours found them both unite, 15
 And each from each contract new strength and light.
 How oft' in pleasing tasks we wear the day,
 While summer-funs roll unperceiv'd away ?
 How oft our slowly-growing works impart,
 While Images reflect from art to art ? 20
 How oft review ; each finding like a friend
 Something to blame, and something to commend ?

What flatt'ring scenes our wand'ring fancy wrought,
 Rome's pompous glories rising to our thought !
 'Together o'er the Alps methinks we fly, 25
 Fir'd with Ideas of fair Italy.
 With thee, on Raphael's Monument I mourn,
 Or wait inspiring Dreams at Maro's Urn :

With

NOTES.

VER. 13. *Sister-Arts*] To the poets that practised and understood painting, the names of Dante, of Flatman, of Butler, of Dyer, may be added that of our author ; a portrait of whose painting is in the possession of Lord Mansfield : a head of Betterton.

WARTON.

There is also another portrait by Pope, in the possession of his Grace the Duke of Norfolk, at Arundel castle.

VER. 27. *On Raphael's monument*] Let me here add Sir Joshua Reynold's fine characters of Raphael and Michael Angelo :

With thee repose, where Tully once was laid,
Or seek some Ruin's formidable shade: 30

While

NOTES.

"If we put those great artists in a light of comparison with each other, Raffaello had more taste and fancy, Michael Angelo had more genius and imagination; the one excelled in beauty, the other in energy. Michael Angelo has more of the poetical inspiration, his ideas are vast and sublime, his people are a superior order of beings; there is nothing about them, nothing in the air of their actions, or their attitudes, or the style and cast of their very limbs or features, that puts one in mind of their belonging to our own species. Raffaello's imagination is not so elevated; his figures are not so much disjoined from our own diminutive race of beings, though his ideas are chaste, noble, and of great conformity to their subjects. Michael Angelo's works have a strong, peculiar, and marked character; they seem to proceed from his own mind entirely, and that mind so rich and abundant, that he never needed, or seemed to disdain, to look abroad for foreign help. Raffaello's materials are generally borrowed, though the noble structure is his own. The excellency of this extraordinary man lay in the propriety, beauty, and majesty of his characters, his judicious contrivance of his composition, correctness of drawing, purity of taste, and the skilful accommodation of other men's conceptions to his own purpose. Nobody excelled him in that judgment, with which he united, to his own observations on nature, the energy of Michael Angelo, and the beauty and simplicity of the antique. To the question therefore, Which ought to hold the first rank, Raffaello or Michael Angelo? it must be answered, that if it is given to him who possessed a greater combination of the higher qualities of the art than any other man, there is no doubt but Raffaello is the first. But if, according to Longinus, the sublime, being the highest excellence that human composition can attain to, abundantly compensates the absence of every other beauty, and atones for all other deficiencies, then Michael Angelo demands the preference.

"These two extraordinary men carried some of the higher excellencies of the art to a higher degree of perfection than probably they ever arrived at before. They certainly have not been excelled, nor equalled since. Many of their successors were induced to leave
this

While Fancy brings the vanish'd piles to view,
 And builds imaginary Rome a-new,
 Here thy well-study'd marbles fix our eye;
 A fading Fresco here demands a sigh;
 Each heav'nly piece unwearied we compare, 35
 Match Raphael's grace with thy lov'd Guido's air,
 Carracci's strength, Correggio's softer line,
 Paulo's free stroke, and Titian's warmth divine.

How finish'd with illustrious toil appears!
 This small, well-polish'd Gem, the work of years!

Yet

NOTES.

this great road as a beaten path, endeavouring to surprise and please by something uncommon or new. When this desire after novelty has proceeded from mere idleness or caprice, it is not worth the trouble of criticism; but when it has been in consequence of a busy mind, of a peculiar complexion, it is always striking and interesting, never insipid.

“Such is the great style as it appears in those who possessed it at its height, in this, search after novelty, in conception or in treating the subject, has no place.”

WARTON.

VER. 30. *Or seek*] This last line is inferior to the three preceding ones: because it passes from particular images to something general.

WARTON.

VER. 33. *well-study'd marbles*] Jervas was sent to Italy at the expence of Dr. Clarke, Member of Parliament for the University of Oxford, of All-Souls College.

WARTON.

VER. 37. *Carracci's*] “Give me a good outline, and bricks in the middle,” said Annibal Carracci. Agostino has left an elegant sonnet on painting. Sir Joshua Reynolds told me he did not think these artists exactly characterized by Pope.

WARTON.

VER. 39. *How finish'd*] Mr. Mason has translated Fresnoy with elegance and fidelity; and Sir Joshua Reynolds added to the translation, learned, useful, scientific, and ingenious notes.

“Guido,” says Sir Joshua Reynolds, (*Discourses*, p. 155.) “from want of choice in adapting his subject to his ideas and powers, or in attempting to preserve beauty where it could not be preserved,

Yet still how faint by precept is express 41
 The living image in the painter's breast?
 Thence endless streams of fair Ideas flow,
 Strike in the sketch, or in the picture glow;
 Thence Beauty, waking all her forms, supplies 45
 An Angel's sweetness, or Bridgewater's eyes.

Muse! at that Name thy sacred sorrows shed,
 Those tears eternal, that embalm the dead:
 Call round her Tomb each object of desire,
 Each purer frame inform'd with purer fire: 50
 Bid her be all that cheers or softens life,
 The tender sister, daughter, friend, and wife:
 Bid her be all that makes mankind adore;
 Then view this Marble, and be vain no more!

Yet still her charms in breathing paint engage; 55
 Her modest cheek shall warm a future age.
 Beauty, frail flow'r, that ev'ry season fears,
 Blooms in thy colours for a thousand years.

Thus

NOTES.

preserved, has in this one point succeeded very ill. His figures are often engaged in subjects that required great expression; yet his Judith and Holofernes, the daughter of Herodias, with the Baptist's Head; the Andromeda, and even the Mothers of the Innocents, have little more expression than his Venus attired by the Graces."

WARTON.

VER. 40. *the work of years!*] Fresnoy employed above twenty years in finishing his poem.

POPE.

VER. 43. *Strike in the sketch,*] Gray, in his verses to Mr. Bentley, has beautifully expressed and described the person and design:

" See, in their course, each transitory thought,

Fix'd by his touch a lasting essence take;

Each dream, in fancy's airy colouring wrought,

To local symmetry and life awake."

Works, 4to.

WARTON.

Thus Churchill's race shall other hearts surprize,
 And other Beauties envy Worsley's eyes ; 60
 Each pleasing Blount shall endless smiles bestow,
 And soft Belinda's blush for ever glow.

Oh lasting as those Colours may they shine,
 Free as thy stroke, yet faultless as thy line ;
 New graces yearly like thy works display, 65
 Soft without weakness, without glaring gay ;
 Led by some rule, that guides, but not constrains ;
 And finish'd more through happiness than pains.
 The kindred Arts shall in their praise conspire,
 One dip the pencil, and one string the lyre. 70

Yet

NOTES.

VER. 59. *Thus Churchill's race*] Churchill's race were the four beautiful daughters of John the great Duke of Marlborough: Henrietta, Countess of Godolphin, afterwards Dutchess of Marlborough; Anne, Countess of Sunderland; Elizabeth, Countess of Bridgewater; and Mary, Dutchess of Montagu. Their portraits are at Blenheim. Lady Bridgewater, whom Jervas affected to be in love with, and who amused herself at his expence, was the most beautiful of the four sisters. She died, March 1713-14, aged 27. In 1720, her husband was created Duke of Bridgewater.

VER. 60. *Worsley's eyes* :] This was Frances Lady Worsley, Wife of Sir Robert Worsley, Bart. of Appuldercombe, in the Isle of Wight; Mother of Lady Carteret, Wife of John Lord Carteret, afterwards Earl Granville. There is an excellent letter of this Lady to Dr. Swift in his Letters, p. 77. WARTON.

VER. 61. *Each pleasing Blount*] These were the two sisters, Teresa and Martha Blount. See note on the Epistle "To a Lady leaving the Town," in this volume.

VER. 70. *One dip the pencil*,] The great Michael Angelo Buonoriti did both. See his Poems, printed at Florence, in 4to, 1623; some of which are very elegant, and nearly equal to Petrarch.

WARTON.

Yet should the Graces all thy figures place,
 And breathe an air divine on ev'ry face;
 Yet should the Muses bid my numbers roll
 Strong as their charms, and gentle as their soul;
 With Zeuxis' Helen thy Bridgewater vie, 75
 And these be sung till Granville's Myra die:
 Alas! how little from the grave we claim!
 Thou but preserv'st a Face, and I a Name.

NOTES.

VER. 78. *Thou but preserv'st a Face, &c.*] The last line of this Poem is unworthy Pope. The idea is trite, that notwithstanding all our accomplishments we must both die; and the antithesis, "that one preserves a *face*, and the other a *name*," puerile.



Engraved by C. Picart, from a Drawing by Gardner.

MARTHA BLOUNT,

From an Original Picture,

in the Collection of Michael Blount, Esq.^r at Maple Durham.

Published by Cadell & Davies, Strand, and the other Proprietors, May 1. 1807.

EPISTLE

TO

MRS. BLOUNT,

WITH THE WORKS OF VOITURE.

IN these gay thoughts the Loves and Graces shine,
 And all the Writer lives in ev'ry line;
 His easy Art may happy Nature seem,
 Trifles themselves are elegant in him.
 Sure to charm all was his peculiar fate, 5
 Who without flatt'ry pleas'd the fair and great;
 Still with esteem no less convers'd than read;
 With wit well-natur'd, and with books well-bred:
 His heart, his mistress and his friend did share,
 His time, the Muse, the witty, and the fair. 10
 Thus wisely careless, innocently gay,
 Cheerful he play'd the trifle, Life, away;
 Till fate scarce felt his gentle breath suppress,
 As smiling Infants sport themselves to rest,

Ev'n

NOTES.

VER. 1. *In these gay*] The works of Voiture, after having been idolized in France, are now justly sunk into neglect and oblivion.

WARTON.

VER. 13. *As smiling Infants, &c.*] There is a beautiful passage of this sort in Temple's Essays:—"After all, life is like a froward child, that must be trifled with, and played with, till it falls asleep, and then the care is over."

Ev'n rival Wits did Voiture's death deplore, 15
 And the gay mourn'd who never mourn'd before ;
 The truest hearts for Voiture heav'd with sighs,
 Voiture was wept by all the brightest Eyes :
 The Smiles and Loves had dy'd in Voiture's death,
 But that for ever in his lines they breathe. 20

Let the strict life of graver mortals be
 A long, exact, and serious Comedy ;
 In ev'ry scene some Moral let it teach,
 And, if it can, at once both please and preach.
 Let mine an innocent gay Farce appear, 25
 And more diverting still than regular,
 Have Humour, Wit, a native Ease and Grace,
 Tho' not too strictly bound to Time and Place :
 Critics in Wit, or Life, are hard to please,
 Few write to those, and none can live to these. 30
 Too

NOTES.

VER. 19. *The Smiles*] Alluding to an elegant epitaph on Voiture:

“ Etruscæ Veneres, Camœnæ Iberæ,
 Hermes Gallicus, et Latina Siren ;
 Rifus, Deliciæ, et Dicacitates,
 Lufûs, Ingenium, Joci, Lepores :
 Et quid quid unquam fuit elegantiarum,
 Quo Vecturius hoc jacent sepulcro.”

Many curious particulars of his life may be found in the entertaining Miscellanies of Vigneul Marville, vol. ii. p. 409.

Corneille was invited to read his *Polyeucte* at the Hotel de Rambouillet, where the wits of that time assembled, and where Voiture presided. It was coldly received ; and Voiture was sent to tell Corneille in gentle terms, that it was the opinion of his friends that *Polyeucte* would not succeed. Such judges were the most fashionable wits of France !

WARTON.

VER. 19. *The Smiles and Loves, &c.*] This is a poor conceit and unworthy of Pope ; it is more like Cowley, Marvel, and Waller.

Too much your Sex is by their forms confin'd,
 Severe to all, but most to Womankind ;
 Custom, grown blind with Age, must be your guide ;
 Your pleasure is a vice, but not your pride ;
 By Nature yielding, stubborn but for fame ; 35
 Made Slaves by honour, and made Fools by shame.
 Marriage may all those petty Tyrants chase,
 But sets up one, a greater in their place :
 Well might you wish for change by those accurst,
 But the last Tyrant ever proves the worst. 40
 Still in constraint your suff'ring Sex remains,
 Or bound in formal, or in real chains :
 Whole years neglected, for some months ador'd,
 The fawning Servant turns a haughty Lord.
 Ah quit not the free innocence of life, 45
 For the dull glory of a virtuous Wife ;
 Nor let false Shews, nor empty Titles please :
 Aim not at Joy, but rest content with Ease.

The Gods, to curse Pamela with her pray'rs,
 Gave the gilt Coach, and dappled Flanders Mares,
 The shining robes, rich jewels, beds of state, 51
 And, to complete her bliss, a Fool for Mate.
 She glares in Balls, front Boxes, and the Ring,
 A vain, unquiet, glitt'ring, wretched Thing !
 Pride, Pomp, and State but reach her outward part ;
 She sighs, and is no Duchess at her heart. 56

But, Madam, if the fates withstand, and you
 Are destin'd Hymen's willing Victim too ;

Trust

Trust not too much your now resistless charms,
 Those, Age or Sickness, soon or late, disarms : 60
 Good-humour only teaches charms to last,
 Still makes new conquests, and maintains the past;
 Love, rais'd on Beauty, will like that decay,
 Our hearts may bear its slender chain a day ;
 As flow'ry bands in wantonness are worn, 65
 A morning's pleasure, and at evening torn ;
 This binds in ties more easy, yet more strong,
 The willing heart, and only holds it long.

Thus Voiture's early care still shone the same,
 And Monthausier was only chang'd in name : 70
 By this, ev'n now they live, ev'n now they charm,
 Their Wit still sparkling, and their flames still warm.

Now crown'd with Myrtle, on th' Elysian coast,
 Amid those Lovers, joys his gentle Ghost :
 Pleas'd, while with smiles his happy lines you view,
 And finds a fairer Ramboüillet in you. 76

The

NOTES.

VER. 69. *Thus Voiture's early care*] Mademoiselle Paulet.

POPE.

VER. 76. *And finds a fairer*] Our author's attachment to this lady ended but with his life. Yet it is said, she gave him many hours of uneasiness and disquiet. She occasioned an unhappy breach betwixt him and his old friend Allen, because he would not lend his coach to carry her to a mas-house at Bath during his mayoralty.

The characteristical difference betwixt Voiture and Balsac is well expressed by Boileau, in two letters written under their names, from the Elysian Fields to the Duc de Vivonne, in p. 155, of vol. iii. of his works. And Boileau, speaking often of absurd

The brightest eyes of France inspir'd his Muse ;
 The brightest eyes of Britain now peruse ;
 And dead, as living, 'tis our Author's pride
 Still to charm those who charm the world beside.

NOTES.

furd readers and critics, loved to relate, that one of his relations, to whom he had presented his works, said to him, " Pray, Cousin, how came you to insert any other person's writings among your own? I find in your works two letters, one from Balfac, and the other from Voiture." Descartes, who, as well as Leibnitz, was an elegant scholar, wrote a judicious censure of Balfac, in admirable Latin. Balfac was, however, superior to Voiture. But he was affectedly turgid, pompous, and bloated, on all subjects and on all occasions alike. Yet was he the first that gave form and harmony to the French prose, which was still improved by the provincial letters of Pascal.

WARTON.

EPISTLE
TO THE SAME,

ON HER LEAVING THE TOWN AFTER THE CORONATION.

As some fond Virgin, whom her mother's care
 Drags from the Town to wholesome Country air,
 Just when she learns to roll a melting eye,
 And hear a spark, yet think no danger nigh;
 From the dear man unwilling she must sever, 5
 Yet takes one kiss before she parts for ever:
 Thus from the world fair Zephalinda flew,
 Saw others happy, and with sighs withdrew;
 Not that their pleasures caus'd her discontent,
 She sigh'd not that they stay'd, but that she went. 10
 She went, to plain-work, and to purling brooks,
 Old-fashion'd halls, dull Aunts, and croaking rooks:
 She went from Op'ra, Park, Assembly, Play,
 To morning-walks, and pray'rs three hours a day;
 To part her time 'twixt reading and bohea, 15
 To muse, and spill her solitary tea,

Or

NOTES.

Coronation] Of King George the first, 1715.

POPE.

VER. I. *As some fond Virgin,*] There is so much likeness (to use Johnson's words on another poem) in the initial comparison, that there is no illustration. As one lady lamented the going out of London, so did another.

WARTON.

Or o'er cold coffee trifle with the spoon,
 Count the flow clock, and dine exact at noon :
 Divert her eyes with pictures in the fire,
 Hum half a tune, tell stories to the squire ; 20
 Up to her godly garret after sev'n,
 There starve and pray, for that's the way to heav'n.

Some Squire, perhaps, you take delight to rack ;
 Whose game is Whisk, whose treat a toast in sack ;
 Who visits with a Gun, presents you birds, 25
 Then gives a smacking buss, and cries,—No Words!
 Or with his hound comes hallooing from the stable ;
 Makes love with nods, and knees beneath a table ;
 Whose laughs are hearty, tho' his jests are coarse,
 And loves you best of all things—but his horse. 30

In some fair ev'ning, on your elbow laid,
 You dream of Triumphs in the rural shade ;
 In pensive thought recall the fancy'd scene,
 See Coronations rise on ev'ry green ;
 Before you pass th' imaginary fights 35
 Of Lords, and Earls, and Dukes, and garter'd Knights,
 While

NOTES.

VER. 23. *Some Squire, &c.*] Dr. Warton observes, that no “country Squire” has ever been painted with such true colours and natural features as Addison's Tony Foxhunter, except Western, in Tom Jones. But of the old English gentleman, who resides in the country, a grosser caricature, though its humour is unrivalled, than that of Squire Western, was never drawn ; and this by Pope is equally false and overcharged.—An Allworthy is oftener to be found than a Squire Western. The character of the English Gentleman (the person of hereditary property residing in the country) is, in general, among that of the most humane, the most liberal, and the most valuable of the community.

While the spread fan o'er shades your closing eyes;
 Then give one flirt, and all the vision flies.
 Thus vanish sceptres, coronets, and balls,
 And leave you in lone woods, or empty walls! 40

So when your Slave, at some dear idle time,
 (Not plagu'd with head-achs, or the want of rhyme)
 Stands in the streets, abstracted from the crew,
 And while he seems to study, thinks of you;
 Just when his fancy points your sprightly eyes, 45
 Or sees the blush of soft Parthenia rise,
 Gay pats my shoulder, and you vanish quite,
 Streets, Chairs, and Coxcombs rush upon my sight;
 Vex'd to be still in town, I knit my brow,
 Look sour, and hum a Tune, as you may now. 50

POPE says, this Epistle is written to the same Lady as the preceding; that is, Martha Blount. From the manuscript letters, however, which I have had an opportunity of consulting, it appears this must have been addressed to the elder sister, who was more handsome, and more sensible than Martha. She was the first object of Pope's attachment; but not meeting with so much encouragement, he transferred his attentions to her sister.

The assumed name of Teresa was Zephalinda, under which she corresponded, for many years, with a Mr. More, under the feigned name of Alexis. Martha was called Parthenia.

THE BASSET-TABLE,
AN ECLOGUE*.

CARDELIA. SMILINDA.

CARDELIA.

THE *Basset-Table* spread, the *Tallier* come;
Why stays SMILINDA in the Dressing-Room?
Rise, penfive Nymph, the *Tallier* waits for you :

SMILINDA.

Ah, Madam, since my SHARPER is untrue,
I joyless make my once ador'd *Alpeu*. 5
I saw him stand behind OMBRELIA's Chair,
And whisper with that soft, deluding air,
And those feign'd sighs which cheat the list'ning Fair.

CAR-

NOTES.

* Mr. Dallaway has given good reasons for supposing that the Town Eclogues were written entirely by Lady Mary Wortley Montagu. Most probably Lady M. has the greatest claim to them; but as some corrected copies were found among Gay's and Pope's papers, and have been received into Pope's works, I have ventured to retain them; but, as far as their literary merit is concerned, it very little matters to whom they exclusively belong.

VER. 1. *The Basset-Table spread,*] There were six Town Eclogues; two written by Mr. Pope, and the rest by Lady Wortley Montagu, whose fine genius and abilities are well known; and from whose hand I am glad to present the reader with the following Sonnet, preserved by Algarotti, in the seventh volume of his Works :

CARDELIA.

Is this the cause of your Romantic strains?
 A mightier grief my heavy heart sustains. 10
 As You by Love, so I by Fortune cross't;
 One, one bad *Deal*, Three *Septlevas* have lost.

SMILINDA.

Is that the grief, which you compare with mine?
 With ease, the smiles of Fortune I resign:
 Would all my gold in one bad *Deal* were gone; 15
 Were lovely SHARPER mine, and mine alone.

CARDELIA.

A Lover lost, is but a common care:
 And prudent Nymphs against that change prepare:
 The KNAVE OF CLUBS thrice lost! Oh! who could
 guess
 This fatal Stroke, this unforeseen Distress? 20

SMI.

NOTES.

" Thou Silver Deity of secret night,
 Direct my footsteps through the Woodland shade;
 Thou conscious witness of unknown delight,
 The Lover's Guardian, and the Muse's aid,
 By thy pale beams I solitary rove,
 To thee my tender grief confide;
 Serenely sweet you gild the silent grove,
 My friend, my goddess, and my guide.
 Ev'n thee, fair Queen, from thy amazing height,
 The charms of young Endimion drew,
 Veil'd in the mantle of concealing night,
 With all thy greatness, and thy coldness too!"

WARTON.

SMILINDA.

See BETTY LOVET! very *à propos*,
 She all the cares of *Love* and *Play* does know:
 Dear BETTY shall th' important point decide;
 BETTY, who oft the pain of each has try'd;
 Impartial, she shall say who suffers most, 25
 By *Cards' Ill Usage*, or by *Lovers lost*.

LOVET.

Tell, tell your griefs; attentive will I stay,
 Tho' Time is precious, and I want some Tea.

CARDELIA.

Behold this *Equipage*, by *Mathers* wrought,
 With Fifty Guineas (a great Pen'worth) bought. 30
 See on the Tooth-pick, Mars and Cupid strive;
 And both the struggling figures seem alive.
 Upon the bottom shines the Queen's bright Face;
 A Myrtle Foliage round the Thimble-Case.
 Jove, Jove himself, does on the scissars shine; 35
 The Metal, and the Workmanship, divine!

SMILINDA.

This *Snuff-Box*,—once the pledge of SHARPER'S
 love,
 When rival beauties for the Present strove;

At *Corticelli's* he the Ruffle won ;
 Then first his Passion was in public shown : 40
HAZARDIA blush'd, and turn'd her Head aside,
 A Rival's envy (all in vain) to hide.
 This *Snuff-Box*—on the Hinge see *Brilliants* shine :
 This *Snuff-Box* will I stake ; the Prize is mine.

CARDELIA.

Alas ! far lesser losses than I bear, 45
 Have made a Soldier sigh, a Lover swear.
 And Oh ! what makes the disappointment hard,
 'Twas my own Lord that drew the *fatal Card*.
 In complaisance, I took the *Queen* he gave ;
 Tho' my own secret wish was for the *Knave*. 50
 The *Knave* won *Sonica*, which I had chose ;
 And the next *Pull*, my *Septleva* I lose.

SMILINDA.

But ah ! what aggravates the killing smart,
 The cruel thought, that stabs me to the heart ;
 This curs'd *OMBRELIA*, this undoing Fair, 55
 By whose vile arts this heavy grief I bear ;
 She, at whose name I shed these spiteful tears,
 She owes to me the very charms she wears.
 An aukward Thing, when first she came to Town ;
 Her shape unfashion'd, and her Face unknown : 60
 She was my friend ; I taught her first to spread
 Upon her fallow cheeks enliv'ning red :

I introduc'd her to the Park and Plays ;
 And by my int'rest, *Cozens* made her Stays.
 Ungrateful wretch, with mimick airs grown pert, 65
 She dares to steal my Fav'rite Lover's heart.

CARDELIA.

Wretch that I was, how often have I swore,
 When WINNALL *tally'd*, I would *punt* no more ?
 I knew the Bite, yet to my Ruin run ;
 And see the Folly, which I cannot shun. 70

SMILINDA.

How many Maids have SHARPER's vows deceiv'd ?
 How many curs'd the moment they believ'd ?
 Yet his known falsehoods could no Warning prove :
 Ah ! what is warning to a Maid in Love ?

CARDELIA.

But of what marble must that breast be form'd,
 To gaze on *Basset*, and remain unwarm'd ? 76
 When *Kings*, *Queens*, *Knaves*, are set in decent rank ;
 Expos'd in glorious heaps the tempting Bank,
 Guineas, Half-Guineas, all the shining train ;
 The Winner's pleasure, and the Loser's pain : 80
 In bright confusion open *Rouleaus* lie,
 They strike the Soul, and glitter in the Eye.
 Fir'd by the sight, all Reason I disdain ;
 My Passions rise, and will not bear the rein.

Look

Look upon *Basset*, you who Reason boast ; 85
 And see if Reason must not there be lost.

SMILINDA.

What more than marble must that heart compose,
 Can hearken coldly to my SHARPER's Vows?
 Then, when he trembles ! when his Blushes rise !
 When awful Love seems melting in his Eyes ! 90
 With eager beats his Mechlin Cravat moves :
He Loves,—I whisper to myself, *He Loves* !
 Such unfeign'd Passion in his Looks appears,
 I lose all Mem'ry of my former Fears ;
 My panting heart confesses all his charms, 95
 I yield at once, and sink into his arms :
 Think of that moment, you who Prudence boast ;
 For such a moment, Prudence well were lost.

CARDELIA.

At the *Groom-Porter's*, batter'd Bullies play,
 Some DUKES at *Mary-Bone* bowl Time away. 100
 But who the Bowl, or ratt'ling Dice compares
 To *Basset's* heav'nly Joys, and pleasing Cares ?

SMILINDA.

Soft SIMPLICETTA doats upon a Beau ;
 PRUDINA likes a Man, and laughs at Show.
 Their several graces in my SHARPER meet ; 105
 Strong as the Footman, as the Master sweet.

LOVET.

LOVE.

Cease your contention, which has been too long ;
 I grow impatient, and the Tea's too strong.
 Attend, and yield to what I now decide ;
 The *Equipage* shall grace SMILINDA's Side ; 110
 The *Snuff-Box* to CARDELIA I decree,
 Now leave complaining, and begin your *Tea*.

GAY wrote a Quaker's Eclogue, and Swift a Footman's Eclogue ; and said to Pope, "I think the Pastoral Ridicule is not exhausted ; what think you of a Newgate Pastoral, among the whores and thieves there ?" When Lady M. W. Montagu would sometimes shew a copy of her verses to Pope, and he would make some little alterations, "No," said she, "Pope, no touching ! for then, whatever is good for any thing will pass for your's, and the rest for mine."

WARTON.

VERBATIM FROM BOILEAU.

UN JOUR DIT UN AUTEUR, etc.

ONCE (says an Author, where I need not say)
 Two Trav'lers found an Oyster in their way;
 Both fierce, both hungry; the dispute grew strong,
 While Scale in hand Dame *Justice* past along.
 Before her each with clamour pleads the Laws,
 Explain'd the matter, and would win the cause.
 Dame *Justice* weighing long the doubtful Right,
 Takes, opens, swallows it, before their fight.
 The cause of strife remov'd so rarely well,
 There take (says *Justice*), take ye each a *Shell*.
 We thrive at *Westminster* on Fools like you:
 'Twas a fat Oyster—Live in peace—Adieu.

IT will be no unuseful or unpleasing amusement to compare this translation with the original:

“ Un jour, dit un Auteur, n'importe en quel chapitre,
 Deux voyageurs à jeun rencontrèrent une huître,
 Tous deux la contestoient, lorsque dans leur chemin,
 La justice passa, la balance à la main.
 Devant elle à grand bruit ils expliquent la chose.
 Tous deux avec depens veulent gagner leur cause.
 La justice pesant ce droit litigieux,
 Demande l'huître, l'ouvre, & l'avale à leur yeux,
 Et par ce bel arrest terminant la bataille:
 Tenez voilà, dit elle, à chacun une écaille.
 Des sottises d'autrui, nous vivons au palais;
 Messieurs, l'huître étoit bonne. Adieu, Vivez en paix.”

In the fifth, sixth, seventh, ninth, and twelfth verses, Pope is inferior to the original. WARTON.

ANSWER TO THE FOLLOWING QUESTION OF
MRS. HOW.

WHAT IS PRUDERY?

'Tis a Beldam,

Seen with Wit and Beauty seldom.

'Tis a fear that starts at shadows ;

'Tis, (no, 'tis'n't) like Miss *Meadows*. 5

'Tis a Virgin hard of Feature,

Old, and void of all good-nature;

Lean and fretful, would seem wise ;

Yet plays the fool before she dies.

'Tis an ugly envious Shrew, 10

That rails at dear *Lepell* and You.

VER. II. *That rails at dear Lepell*] Miss Lepell was one of the maids of honour to Queen Caroline, and she afterwards was married to Lord Hervey. She and Miss Mary Bellenden, mentioned in Gay's ballad, and in Pope's letters, were the ornaments of the court, for beauty, engaging manners, and amiable character. I have a MS. letter from her, written at Paris to Lord Melcomb, which sufficiently evinces her superior understanding, and might be classed with the letters of Lady M. W. Montagu.

In Gay's ballad she is designated as,

“ Youth's youngest daughter, sweet Lepell.”

He also celebrates her with Miss Bellenden, in his ballad, intitled, *Damon and Cupid* :

“ So well I'm known at Court,

None asks where beauty dwells,

But readily resort,

To Bellenden's or Lepell's.”

OF

Of Miss Meadows, mentioned in this little jeu d'esprit, I find the following notice in a MS. poem of Lord Melcomb, the celebrated Bubb Dodington :

As chaste as " Hervey or *Miss Meadows* !"

AMONG these smaller poems of our Author, the following couplet was exposed, on a dog's collar, which he gave to the Prince of Wales :

" I am his Highness's dog at Kew ;
Pray tell me, Sir, whose dog are you ?"

which was taken from Sir William Temple's *Miscellanies*, vol. iii. p. 323. said to be the answer of Mr. Grantham's Fool to one who asked him whose fool he was. WARTON.

OCCASIONED BY SOME VERSES OF HIS GRACE
THE DUKE OF BUCKINGHAM.

MUSE, 'tis enough: at length thy labour ends,
And thou shalt live, for Buckingham commends.
Let Crouds of Critics now my Verse assail,
Let Dennis write, and nameless numbers rail:
This more than pays whole years of thankless pain,
Time, health, and fortune, are not lost in vain.
Sheffield approves, consenting Phœbus bends,
And I and Malice from this hour are friends.

NOTES.

VER. 2. *Buckingham commends,*] It would be difficult to add any thing to the finished portrait of this nobleman, given by Mr. Walpole in his *Anecdotes*, vol. ii. p. 118. WARTON.

VER. 5 and 6. *This more*] A very groundless complaint! Few authors, during their lives, were more respected and revered than himself by persons of rank and judges of merit. WARTON.

A PROLOGUE

BY MR. POPE,

*To a Play for Mr. DENNIS's Benefit in 1733, when
he was old, blind, and in great Distress, a little before
his Death.*

As when that Hero, who in each Campaign,
Had brav'd the Goth, and many a Vandal slain,
Lay fortune-struck, a spectacle of Woe!
Wept by each Friend, forgiv'n by ev'ry Foe;
Was there a gen'rous, a reflecting mind, 5
But pitied BELISARIUS old and blind?
Was there a Chief but melted at the Sight?
A common Soldier, but who clubb'd his Mite?
Such,

NOTES.

VER. 6. *But pitied Belisarius, &c.*] Nothing could be more happily imagined than this allusion, nor more finely conducted. The continued pleasantry is so delicately touched, that it took nothing from the self-satisfaction which the critic who heard it, had in his own merit, or the audience in their charity. In a word, this benevolent irony is prosecuted with so masterly a hand, that the Poet supposed, had Dennis himself the wit to see it, he would have had the ingenuity to approve of it.

“ This dreaded Sat'rist, Dennis will confess,
Foe to his pride, but friend to his distress.”

WARBURTON.

VER. 7. *Was there a Chief, &c.*] The fine figure of the Commander in that capital picture of Belisarius at Chiswick, supplied the Poet with this beautiful idea.

WARBURTON.

Such, such emotions should in *Britons* rise, 9
 When press'd by want and weakness DENNIS lies ;
Dennis, who long had warr'd with modern *Huns*,
 Their Quibbles routed, and defy'd their Puns ;
 A desp'rate *Bulwark*, sturdy, firm, and fierce
 Against the *Gothic* Sons of frozen verse :
 How chang'd from him who made the boxes groan,
 And shook the Stage with Thunders all his own ! 16
 Stood up to dash each vain PRETENDER's hope,
 Maul the French Tyrant, or pull down the POPE !
 If there's a *Briton* then, true bred and born,
 Who holds Dragoons and wooden shoes in scorn ;
 If there's a Critic of distinguish'd rage ; 21
 If there's a Senior, who contemns this age ;
 Let

NOTES.

VER. 12. *Their Quibbles routed, and defy'd their Puns ;*] See Dunciad, Note on v. 63. B. I.

An old gentleman of the last century, who used to frequent Button's coffee-house, told me they had many pleasant scenes of Dennis's indignation and resentment, when Steele and Rowe, in particular, teized him with a pun. WARTON.

VER. 13. *A desp'rate Bulwark, &c.*] Alluding to his hatred of rhyme. WARTON.

VER. 16 *And shook the Stage with Thunders all his own !*] See Dunciad, Note on v. 226. B. II.

VER. 17. *Stood up to dash, &c.*] See Dunciad, Note on v. 173. B. III.

VER. 18. *Maul the French Tyrant,—*] See Dunciad, Note on v. 413. B. II.

Ibid. *or pull down the POPE !*] See Dunciad, Note on v. 63. B. I.

VER. 21. *If there's a Critic of distinguish'd rage ;*] See Dunciad, Notes on v. 106. B. I.

Let him to-night his just assistance lend,
And be the *Critic's*, *Briton's*, *Old Man's* Friend.

NOTES.

Dr. WARTON thinks that much "bitter satire is concealed under these topics of commiseration." If sarcasms were intended upon such an occasion, they were as ill-timed as they were cruel. I perceive nothing bitter, but a good-humoured smile, on poor Dennis's favourite topics. Hard, indeed, must be the heart, that could strike a blow at a fallen enemy, disarmed and poor, under the shew of pity and generosity. I dare say, the old man heard the Prologue, not only with complacency but with delight. It is added, that Mallet and Thomson interested themselves much in procuring him a good benefit.

MACER :

A CHARACTER.

WHEN simple *Macer*, now of high renown,
 First fought a Poet's Fortune in the Town,
'Twas

NOTES.

MACER:] Dr. Warton thinks this character was intended for J. Moore Smith; but it seems to me more likely that Phillips, Pope's redoubted rival in Pastoral, was intended. My reasons for thinking so are, he is elsewhere called *lean* Phillips,

“ *Lean* Phillips and fat Johnson.”

“ *Macer*” certainly alludes to this. He began his literary career with worshipping “Steel” and Addison. He “*borrow'd*” a play from Voltaire, the Distrest Mother; “*Simplicity*,” is applied to the “Pastorals,” and “Translated Suit,” to the translation of the Persian Tales:

“ And turns a Persian tale for half-a crown !”

I will give the reader, however, Warton's opinion.

VER. 1. *When simple Macer*,] Said to be the character of James Moore Smith, author of the *Rival Modes*, a comedy, in 1726. He pilfered verses from Pope. He joined in a political paper with the Duke of Wharton, called *The Inquisitor*, written with such violence against government, that he was soon obliged to drop it. This character was first printed in the *Miscellanies* of Swift and Pope 1727, concerning which the following anecdote is transcribed from Dr. Birch's manuscripts in the British Museum:

“ August 17, 1749. Mr. George Faulkner, of Dublin, told me, that Dr. Swift had long conceived a mean opinion of Mr. Pope, on account of his jealous, peevish, avaricious temper. The Doctor gave Mr. Pope the property of his *Gulliver*, which he sold the copy of for three hundred pounds; and gave up to him, in 1727, his share of the copy of the three volumes of their *Miscellanies*, which came to one hundred and fifty pounds. The Doctor was

'Twas all th' Ambition his high soul could feel,
 To wear red Stockings, and to dine with *Steel*.
 Some Ends of verse his betters might afford, 5
 And gave the harmless fellow a good word.
 Set up with these, he ventur'd on the Town,
 And with a borrow'd Play, out-did poor *Crown*.
 There he stop'd short, nor since has writ a tittle,
 But has the wit to make the most of little : 10
 Like stunted hide-bound Trees, that just have got
 Sufficient Sap at once to bear and rot.
 Now he begs Verse, and what he gets commends,
 Not of the Wits his foes, but Fools his friends.

So some coarse Country Wench, almost decay'd,
 Trudges to town, and first turns Chambermaid ; 16
 Aukward

NOTES.

angry with Mr. Pope for his satire upon Mr. Addison, whom the former esteemed as an honest, generous, and friendly man. Worfdale the painter was employed by Mr. Pope to go to Curl in the habit of a clergyman, and sell him the printed copies of his Letters. Mr. Pope sent to Ireland to Dr. Swift, by Mr. Gerrard, an Irish gentleman, then at Bath, a printed copy of their letters, with an anonymous letter, which occasioned Dr. Swift to give Mr. Faulkner leave to reprint them at Dublin, though Mr. Pope's Edition was published first."

I would observe, on this anecdote, that it is not very probable that Swift should condemn Pope's Verses on Addison, as they were first printed in the Miscellanies, which publication was their joint work ; and the verses themselves are mentioned in the preface to these Miscellanies.

WARTON.

VER. 4. *To wear red Stockings,*] I remember old Demoivre told me, about fifty years ago, that all he remembered of Corneille was, that he had seen him in red stockings at the theatre.

1

WARTON.

Aukward and supple, each devoir to pay ;
She flatters her good Lady twice a day ;
Thought wond'rous honest, tho' of mean degree,
And strangely lik'd for her *Simplicity* : 20
In a translated Suit, then tries the Town,
With borrow'd Pins, and Patches not her own :
But just endur'd the winter she began,
And in four months a batter'd Harridan. 24
Now nothing left, but wither'd, pale, and shrunk,
To bawd for others, and go shares with Punk.

TO MR. JOHN MOORE,

AUTHOR OF THE CELEBRATED WORM-POWDER.

How much, egregious *Moore*, are we
Deceiv'd by shews and forms!

Whate'er we think, whate'er we see,
All Humankind are Worms.

Man is a very Worm by birth,
Vile, reptile, weak, and vain!
A while he crawls upon the earth,
Then shrinks to earth again.

That Woman is a Worm, we find
E'er since our Grandame's evil;
She first convers'd with her own kind,
That ancient Worm, the Devil.

The Learn'd themselves we Book-worms name,
The Blockhead is a Slow-worm;
The Nymph whose tail is all on flame,
Is aptly term'd a Glow-worm.

The Fops are painted Butterflies,
That flutter for a day;
First from a Worm they take their rise,
And in a Worm decay.

The

The Flatterer an Earwig grows ;
Thus Worms suit all conditions ;
Misers are Muck-worms, Silk-worms Beaus,
And Death-watches Physicians.

That Statesmen have the Worm, is seen,
By all their winding play ;
Their Conscience is a Worm within,
That gnaws them night and day.

Ah *Moore* ! thy skill were well employ'd,
And greater gain would rise,
If thou couldst make the Courtier void
The worm that never dies !

O learned Friend of *Abchurch-Lane*,
Who sett'st our entrails free !
Vain is thy Art, thy Powder vain,
Since Worms shall eat ev'n thee.

Our Fate thou only canst adjourn
Some few short years, no more !
Ev'n *Button*'s Wits to Worms shall turn,
Who Maggots were before.

SONG,
BY A PERSON OF QUALITY.

WRITTEN IN THE YEAR 1733.

I.

FLUTT'RING spread thy purple Pinions,
Gentle Cupid, o'er my Heart ;
I a Slave in thy Dominions ;
Nature must give way to Art.

II.

Mild *Arcadians*, ever blooming,
Nightly nodding o'er your Flocks,
See my weary Days consuming,
All beneath yon flow'ry Rocks.

III.

Thus the *Cyprian* Goddefs weeping,
Mourn'd *Adonis*, darling Youth :
Him the Boar, in Silence creeping,
Gor'd with unrelenting Tooth.

IV.

Cynthia, tune harmonious Numbers ;
Fair *Discretion*, string the Lyre ;
Sooth my ever-waking Slumbers ;
Bright *Apollo*, lend thy Choir.

V. Gloomy

V.

Gloomy *Pluto*, King of Terrors,
Arm'd in adamantine Chains,
Lead me to the Crystal Mirrors,
Wat'ring soft Elyfian plains.

VI.

Mournful Cyprefs, verdant Willow,
Gilding my *Aurelia's* Brows,
Morpheus hov'ring o'er my Pillow,
Hear me pay my dying Vows.

VII.

Melancholy smooth *Mæander*,
Swiftly purling in a Round,
On thy Margin Lovers wander,
With thy flow'ry Chaplets crown'd.

VIII.

Thus when *Philomela*, drooping,
Softly seeks her silent Mate,
See the Bird of *Juno* stooping ;
Melody resigns to Fate.

THE above is a pleasant burlesque on the gawdy, glittering, florid style and manner of certain descriptive poets. I think the reader will pardon me for laying before him part of a piece of ridicule on the same subject, and of equal merit, which made its first appearance many years ago in the Oxford Student, and is thus entitled, "Ode to Horror, in the Allegoric, Descriptive, Alliterative, Epithetical, Fantastic, Hyperbolical, and Diabolical Style of our Modern Ode-Writers and Monody-Mongers."

———"Ferretus ingruit Horror." VIRG.

"O Goddess of the gloomy scene,
Of shadowy shapes, thou black-brow'd Queen;
Thy tresses dark with ivy crown'd,
On yonder mould'ring abbey found;
Oft wont from charnels damp and dim,
To call the sheeted spectre grim,
While as his loose chains loudly clink,
Thou add'st a length to ev'ry link:
O thou, that lov'st at eve to seek
The pensive-pacing pilgrim meek,
And sett'st before his shudd'ring eyes
Strange forms, and fiends of giant-size,
As wildly works thy wizzard will,
Till fear-struck fancy has her fill:
Dark pow'r, whose magic-might prevails
O'er hermit-rocks and fairy-vales;
O Goddess, erst by Spenser view'd,
What time th' Enchanter vile embru'd
His hands in Florimel's pure heart,
Till loos'd by steel-clad Britomart:
O thou that erst on fancy's wing
Didst terror-trembling Taffo bring,
To groves where kept damn'd Furies dire
Their blue-tipt battlements of fire;
Thou that thro' many a darksome pine,
O'er the rugged rock recline,

Did'st

Did'st wake the hollow-whisp'ring breeze
 With care-consumed Eloise :
 O thou, with whom in cheerless cell,
 The midnight clock pale pris'ners tell ;
 O haste thee, mild Miltonic maid,
 From yonder yews sequester'd shade ;
 More bright than all the fabled nine,
 Teach me to breathe the solemn line :
 O bid my well-rang'd numbers rise,
 Pervious to none but Attic eyes ;
 O give the strain that madness moves,
 Till every starting sense approves.

What felt the Gallic Traveller,
 When far in Arab-desert drear,
 He found within the Catacomb,
 Alive, the terrors of a tomb ?
 While many a mummy thro' the shade,
 In hieroglyphic stole array'd,
 Seem'd to uprear the mystic head,
 And trace the gloom with ghostly tread ;
 Thou heard'st him pour the stifled groan,
 Horror ! his soul was all thy own !”

The author was himself a descriptive poet of the first class. Mr. William Collins thought himself aimed at by this piece of ridicule. His odes had been just published ; and the last lines seemed to refer to a particular passage in them. WARTON.

The author was Thomas Warton ; and it is a curious fact, that it was *ridicule* which at first led him to the very studies, in which he afterwards so eminently shone. He began by ridiculing Hearne*, and afterwards became an antiquarian of the most accurate, as well as elegant character ; and from laughing at Collins, he wrote odes of the same description. The humour of this ode (which I had doubts whether I should preserve) is not half so obvious as the humour of Pope's ballad. It might pass for a *serious Descriptive Ode* of the eighteenth century, with a certain class of poetical readers.

* The famous antiquarian

ON A CERTAIN LADY AT COURT.

I know the thing that's most uncommon ;
 (Envy be silent, and attend !)

I know a reasonable Woman,
 Handsome and witty, yet a Friend.

Not warp'd by Passion, aw'd by Rumour,
 Not grave through Pride, or gay through Folly,
 An equal Mixture of good Humour,
 And sensible soft Melancholy.

“ Has she no faults then, (Envy says,) Sir ? ”
 Yes, she has one, I must aver ;
 When all the World conspires to praise her,
 The Woman's deaf, and does not hear.

NOTES.

LADY AT COURT.] HENRIETTA, sister of John, the first Earl of Buckinghamshire, was eldest daughter of Sir Henry Hobart, of Blickling in Norfolk, and espoused Charles Howard, younger son of Henry, fifth Earl of Suffolk, whom she accompanied to Hanover, before the death of Queen Ann. She came to England with Caroline, then Electoral Princess, and became her bed-chamber woman. Mr. Coxe remarks, that “ if we were to draw an estimate of the understanding and character of Mrs. Howard, from the representations of Pope, Swift, and Gay, during the time of her favour, we might suppose she possessed every accomplishment and good quality,” &c.

“ The real truth is,” he adds, “ that she was more remarkable for beauty than for understanding, and the passion which the King entertained

tertained for her was rather derived from chance," &c. "He was first enamoured of another Lady, who was more cruel to the Royal Lover than Mrs. Howard. This Lady was the beautiful and lively Mary Bellenden," &c. "The Prince having communicated his passion for Miss Bellenden to Mrs. Howard, and being rejected, became enamoured of his confidante."

Coxe's Memoirs, vol. ii. p. 14.

VER. I. *I know the thing*] Equal in elegance to any compliment that Waller has paid to Saccharissa, especially the last stanza, and the answer to Envy. The Lady addrest was Mrs. Howard, of Marble-hill, bed-chamber woman to Queen Caroline, and afterwards Countess of Suffolk.

WARTON.

ON HIS GROTTO AT TWICKENHAM.

COMPOSED OF

MARBLES, SPARS, GEMS, ORES, AND MINERALS.

THOU who shalt stop, where *Thames'* translucent
wave

Shines a broad Mirror through the shadowy Cave ;
Where ling'ring drops from min'ral Roofs distil,
And pointed Crystals break the sparkling Rill,
Unpolish'd Gems no ray on Pride bestow, '5
And latent Metals innocently glow :

Approach. Great NATURE studiously behold !
And eye the Mine without a wish for Gold.

- Approach :

VARIATIONS.

After VER: 6. in the MS.

You see that Island's wealth, where, only free,
Earth to her entrails feels not Tyranny.

i. e. Britain is the only place in the globe which feels not tyranny
even to its very entrails. WARBURTON.

NOTES.

On his Grotto] The improving and finishing his Grot was the favourite amusement of his declining years ; and the beauty of his poetic genius, in the disposition and ornaments of this romantic recess, appears to as much advantage as in his best contrived Poems. WARBURTON.

There is much truth in Warburton's observation, although it may not convey the sense he intended. Pope's Garden certainly resembled his polished and embellished strain, but of neither are "romantic" beauty or "great nature" the characteristics.

Approach : But awful ! Lo ! the Aegerian Grot, 9
 Where, nobly-pensive, ST. JOHN fate and thought ;
 Where

VARIATIONS.

VER. 11. *Where British sighs from dying Wyndham stole,*] In his MS. it was thus :

To Wyndham's breast the patriot passions stole,
 which made the whole allude to a certain Anecdote of not much
 consequence to any but the parties concerned. WARBURTON.

NOTES.

VER. 8. *eye the Mine*]

“ Aurum irreperitum, et sic melius fitum

Cum terra celet.”

HORAT. l. 3. od. 3.

VER. 9. *Aegerian Grot,*] These are two charming lines ; but
 are blemished by two bad rhymes, *Grot* to *Thought* ; scarce ex-
 cusable in so short a poem, in which every syllable ought to be
 correct.

It is remarkable that Juvenal having mentioned this celebrated
 cave, takes occasion to inveigh against artificial grotto-work, and
 adulterating the simple beauties of nature, in lines uncommonly
 poetical :

“ In vallem Ægeriæ descendimus, et Speluncas

Diffimiles veris ; quanto præstantius effret

Numen aquæ, viridi si margine clauderit undas

Herba, nec ingenuum violarent marmora tophum.”

Sat. iii. v. 17.

Milton, in an exquisite Latin poem, addressed to Salsillus, vol. ii.
 p. 532. has beautifully feigned that Numa is still living in this dark
 grove and grotto, in the perpetual enjoyment of his Ægeria.

WARTON.

VER. 10. *Where, nobly pensive, ST. JOHN*] Lord Boling-
 broke's account of the conversations, and manner of Pope's
 friends passing their time, in his Garden, is not uninteresting :

“ All I dare promise you is, that my thoughts, in what
 order soever they flow, shall be communicated to you, just as they
 pass through my mind, just as they used to be when we *conversed*
together on these or any other subject, when we *sauntered* alone, or, *as*
we have often done, with good *Arbutnot*, and the *jocose* Dean of St.
 Patrick, among the multiplied scenes of your little Garden.”

Letter to Sir William Wyndham.

Where *British* fights from dying WYNDHAM stole,
And the bright flame was shot through MARCH-
MONT's Soul.

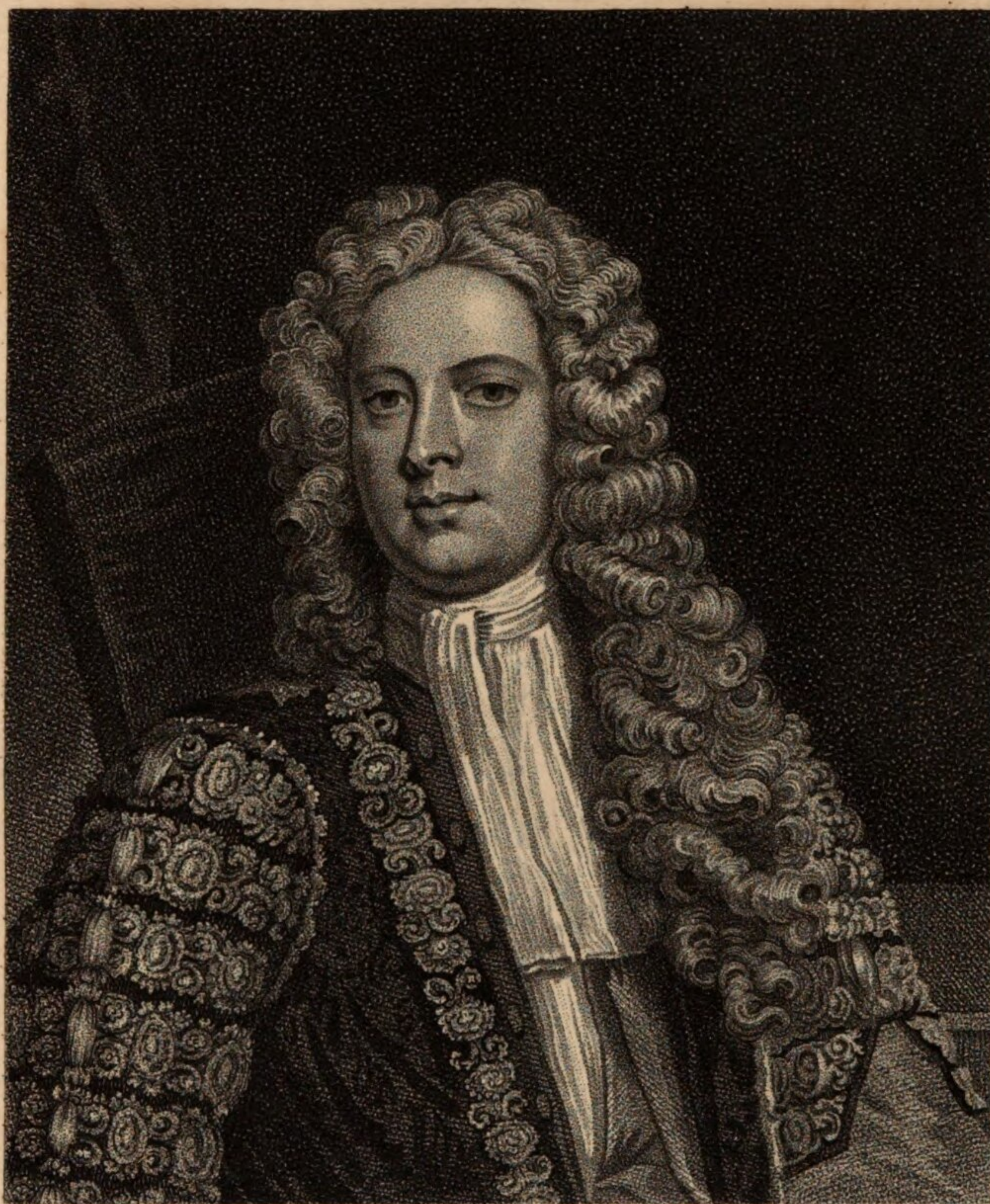
Let such, such only, tread this sacred Floor,
Who dare to love their Country, and be poor.

VER. II. *dying Wyndham*] I have, by favour of Mr. Coxe, an eloquent and affecting letter on the Death of Sir William Wyndham by Lord Bolingbroke, but it is too long to be inserted. The reader will find it in another place.

Sir William Wyndham was a most upright and amiable man, and conscientiously attached to the exiled House of James. Born of a Tory family; "embued," says Mr. Coxe, "from his earlier years with notions of Divine right, he uniformly opposed the succession of the House of Brunswick."

By marriage, in the reign of Edward the Sixth, with the daughter of Sir John Sydenham of Orchard, the elder line of the ancient family of this name, from Wymondham in Norfolk, was settled at Orchard, since called Orchard Wyndham in Somersetshire. Sir William was lineally descended from this branch. He was born in the year 1686, and, upon the death of his Father, succeeded to the title of Baronet. He married, in 1708, Lady Catherine Seymour, daughter of Charles Duke of Somerset.

Pope's connection with him was probably owing to Lord Bolingbroke, through life his intimate friend, and with whom he kept up a constant correspondence, which was continued with his son, afterwards Earl of Egremont, till the death of Lord Bolingbroke. Under Lord Oxford's administration he was made Master of the Buck-Hounds, was afterwards Secretary at War, and Chancellor of the Exchequer. For obvious reasons, he experienced a great reverse of fortune on the accession of George I. and was committed to the Tower in 1716. He was released under bail, and continued to be highly respected for his probity and abilities. He died in 1740.



Engraved by C. Knight from a Drawing by Gardner.

SIR WILLIAM WYNDHAM.

*From a Picture by Richardson,
in the Marquis of Buckingham's Collection at Stowe.*

Published by Adell & Davies, Strand, and the other Proprietors, May 2, 1807.

TO MR. GAY,

CONGRATULATING HIM ON FINISHING HIS HOUSE
AND GARDENS.

“AH, friend! ’tis true—this truth you lovers
know—

In vain my structures rise, my gardens grow,
In vain fair Thames reflects the double scenes
Of hanging mountains, and of sloping greens:
Joy lives not here, to happier seats it flies, 5
And only dwells where WORTLEY casts her eyes.

What are the gay parterre, the chequer’d shade,
The morning bower, the ev’ning colonnade,
But soft recesses of uneasy minds,
To sigh unheard in, to the passing winds? 10
So the struck deer in some sequester’d part
Lies down to die, the arrow at his heart,
He, stretch’d unseen in coverts hid from day,
Bleeds drop by drop, and pants his life away.”

THESE very beautiful lines I have introduced in this place, as the most proper, after Pope’s Inscription on his Grotto. In Pope’s works the eight last lines only have been published as a fragment, the others were suppressed in consequence of his subsequent quarrel with the Lady whose name appears in them. They appear evidently written *from the heart*.

Lady Mary's account of them puts their authenticity out of doubt :

" I see sometimes Mr. Congreve, and very feldom Mr. Pope, who continues to embellish his house at Twickenham. He has made a subterranean grotto, which he has furnished with looking-glasses, and *they tell me* it has a good effect. I send you *some verses, addressed to Mr. Gay*, who wrote him a *congratulatory Letter on his finishing his house*. I stified these here, and I beg they may die the same death at Paris, and never go farther than your closet."

Dallaway's edition of Lady M. W. Montagu's Works, vol. iii. p. 108.

TO MRS. M. B.*

ON HER BIRTH-DAY.

O H be thou blest with all that Heav'n can send,
 Long Health, long Youth, long Pleasure, and
 a Friend :

Not with those Toys the female world admire,
 Riches that vex, and Vanities that tire.
 With added years if Life bring nothing new, 5
 But like a Sieve let ev'ry blessing through,
 Some joy still lost, as each vain year runs o'er,
 And all we gain, some sad Reflection more ;
 Is that a Birth-day ? 'tis alas ! too clear,
 'Tis but the Fun'ral of the former year. 10

Let Joy or Ease, let Affluence or Content,
 And the gay Conscience of a life well spent,

Calm

NOTES.

* Martha Blount.

VER. 10. *'Tis but the Fun'ral*] Immediately after this line
 were these four following, in the original :

“ If there's no hope, with kind, tho' fainter ray,
 To gild the evening of our future day ;
 If every page of life's long volume tell
 The same dull story, Mordaunt, thou didst well !”

Colonel Mordaunt, who destroyed himself, though not under
 the pressure of any ill or misfortune. WARTON.

Calm ev'ry thought, in spirit ev'ry grace,
Glow in thy heart, and smile upon thy face.
Let day improve on day, and year on year, 15
Without a Pain, a Trouble, or a Fear;
Till Death unfelt that tender frame destroy,
In some soft Dream, or Extasy of Joy,
Peaceful sleep out the Sabbath of the Tomb,
And wake to Raptures in a Life to come.

VARIATIONS.

VER. 15. Originally thus in the MS.

And oh since Death must that fair frame destroy,
Die, by some sudden extasy of Joy;
In some soft dream may thy mild soul remove,
And be thy latest gasp a sigh of Love.

TO MR. THOMAS SOUTHERN,

ON HIS BIRTH-DAY, 1742.

RESIGN'D to live, prepar'd to die,
 With not one sin, but Poetry,
 This day Tom's fair account has run
 (Without a blot) to eighty-one.
 Kind Boyle, before his poet, lays
 A table, with a cloth of bays;
 And Ireland, mother of sweet fingers,
 Presents her Harp still to his fingers.

5

The

NOTES.

VER. 3. *This day Tom's*] This amiable writer lived the longest, and died one of the richest, of all our poets. In 1737, Mr. Gray, writing to a friend, says very agreeably, "We have here old Mr. Southern, who often comes to see us; he is now seventy-seven years old, and has almost wholly lost his memory; but is as agreeable an old man as can be, at least I persuade myself so, when I look at him, and think of Isabella and Oroonoko." He was certainly a great master of the pathetic; and in the latter part of his life became sensible of the impropriety he had been guilty of in mixing Tragedy with Comedy. He was the first play-writer that had the benefit of a third night. He told Dryden that he once had cleared seven hundred pounds by one of his plays.

WARTON.

VER. 6. *A table,*] Mr. Southern was invited to dine on his birthday with this nobleman (Lord Orrery), who had prepared for him the entertainment of which the bill of fare is here set down.

WARBURTON.

VER. 8. *Presents her Harp*] The Harp is generally wove on the Irish linen; such as table-cloths, &c.

WARBURTON.

The feast, his tow'ring genius marks
 In yonder wild goose and the larks ! 10
 The mushrooms shew his wit was sudden
 And for his judgment, lo a pudden !
 Roast beef, tho' old, proclaims him stout,
 And grace, altho' a bard, devout.
 May Tom, whom heav'n sent down to raise 15
 The price of Prologues and of Plays,
 Be ev'ry birth-day more a winner,
 Digest his thirty-thousandth dinner ;
 Walk to his grave without reproach,
 And scorn a rascal in a coach. 20

NOTES.

VER. 16. *The price of Prologues and of Plays,*] This alludes to a story Mr. Southern told of Dryden, about the same time, to Mr. P. and Mr. W.—When Southern first wrote for the stage, Dryden was so famous for his Prologues, that the Players would act nothing without that decoration. His usual price till then had been four guineas ; but when Southern came to him for the Prologue he had bespoke, Dryden told him he must have six guineas for it ; “ which (said he) young man, is out of no disrespect to you, but the Players have had my goods too cheap.”—We now look upon these Prologues with the same admiration that the Virtuosi do on the Apothecaries' pots painted by Raphael.

WARBURTON.

ROXANA, OR THE DRAWING-ROOM.

AN ECLOGUE.

ROXANA from the court returning late,
 Sigh'd her soft sorrow at St. James's gate :
 Such heavy thoughts lay brooding in her breast ;
 Not her own chairmen with more weight oppress'd :
 They curse the cruel weight they're doom'd to bear ;
 She in more gentle sounds express'd her care. 6

Was it for this, that I these roses wear ?
 For this, new-set the jewels for my hair ?
 Ah Princess ! with what zeal have I pursu'd ?
 Almost forgot the duty of a prude. 10
 This King, I never could attend too soon ;
 I miss'd my pray'rs, to get me dress'd by noon.
 For thee, ah ! what for thee did I resign ?
 My passions, pleasures, all that e'er was mine :
 I've sacrific'd both modesty and ease ; 15
 Left operas, and went to filthy plays :
 Double entendres shock'd my tender ear ;
 Yet even this, for thee, I chuse to bear :
 In glowing youth, when nature bids be gay,
 And ev'ry joy of life before me lay ; 20
 By honour prompted, and by pride restrain'd,
 The pleasures of the young my soul disdain'd :

Sermons I fought, and with a mien severe,
 Cenfur'd my neighbours, and said daily pray'r.
 Alas, how chang'd ! with this same sermon-mien, 25
 The filthy What-d'ye-call it—I have seen.
 Ah, royal Princess ! for whose sake I lost
 The reputation, which so dear had cost ;
 I, who avoided ev'ry public place,
 When bloom and beauty bid me shew my face, 30
 Now near thee, constant, I each night abide,
 With never-failing duty by my side ;
 Myself and daughters standing in a row,
 To all the foreigners a goodly show.
 Oft had your drawing-room been sadly thin, 35
 And merchants wives close by your side had been ;
 Had I not amply fill'd the empty place,
 And sav'd your Highness from the dire disgrace :
 Yet Cockatilla's artifice prevails,
 When all my duty and my merit fails : 40
 That Cockatilla, whose deluding airs
 Corrupts our virgins, and our youth ensnares ;
 So sunk her character, and lost her fame,
 Scarce visited, before your Highness came ;
 Yet for the bed-chamber 'tis she you chuse, 45
 Whilst zeal, and fame, and virtue you refuse.
 Ah worthy choice ; not one of all your train
 Which censures blast not, or dishonours stain.

I know

NOTES.

VER. 26. *What-d'ye-call-it*] Gay's farce, so called.

VER. 34. *foreigners*] The attendants of George the First, from Hanover.

I know the court, with all its treach'rous wiles,
The false careffes, and undoing smiles. 50
Ah, Princess! learn'd in all the courtly arts,
To cheat our hopes, and yet to gain our hearts.

Mr. DALLAWAY says, this Eclogue was written in the year 1715, and he gives very satisfactory reasons for attributing it to Lady Mary Montagu. I am inclined to think, by Roxana was meant the Duchess of Marlborough. It is well known, that after the accession of George the First, the Duke was among the dissatisfied; for, though he was appointed Commander in Chief, yet he did not enjoy the smallest share of confidence or power. The Duchess, no doubt, partook of his spleen. The "*Princess*" was Caroline, then Princess of Wales; and Cockatilla, Mrs. Howard, made bed-chamber woman to the *Princess*. This is my idea, but it is of little consequence to illustrate a poem, which Pope, perhaps, never wrote.

TO LADY MARY WORTLEY MONTAGU.

I.

IN beauty, or wit,
No mortal as yet
To question your empire has dar'd ;
But men of discerning
Have thought that in learning, 5
To yield to a Lady was hard.

II.

Impertinent schools,
With musty dull rules,
Have reading to females deny'd :
So papists refuse 10
The Bible to use,
Lest flocks shou'd be wise as their guide.

III.

'Twas a woman at first,
(Indeed she was curst)
In knowledge that tasted delight, 15
And fages agree
The laws shou'd decree
To the first possessor the right.

IV. Then

IV.

Then bravely, fair dame,
 Resume the old claim, 20
 Which to your whole sex does belong;
 And let men receive,
 From a second bright Eve,
 The knowledge of right and of wrong.

V.

But if the first Eve 25
 Hard doom did receive,
 When only one apple had she,
 What a punishment new
 Shall be found out for you,
 Who tasting, have robb'd the whole tree? 30

NOTES.

VER. 30. *Who tasting, have robb'd the whole tree?*] This extraordinary Lady, the object of Pope's attachment in his early years, and of his most virulent invective afterwards, was indeed a Lady of sense, spirit, and talents, as well as of great beauty. Her *letters*, in unaffected language, good sense, and natural humour, are as much superior to Pope's, as his *verses* are superior to her's. Her maiden name was Mary Pierrepont; she was the daughter of Evelyn, Duke of Kingston, and Lady Mary Fielding, daughter of William Earl of Denbigh. She was born at Thoresby, in Nottinghamshire, about the year 1690.

"The first dawn of her genius opened so auspiciously, that her Father resolved to cultivate the advantages of Nature by a sedulous attention to her early education. Under the same preceptors as her brother, Viscount Newark, she acquired the elements of the Greek, Latin, and French languages with the greatest success.

Her

Her studies were afterwards superintended by Burnet, Bishop of Salisbury, and her translation of Epictetus received his emendation."

Dallaway's Memoirs of Lady
M. W. Montagu.

Her husband was an intimate friend of Addison and of Steel. She went with him on his embassy to Constantinople, and, after his recall, lived at Twickenham. Pope's admiration ended in disgust and aversion. Her latter years were passed in Italy, and her letters from thence are very interesting, though there is no satisfactory account given why she was separated from her country so many years.

EXTEMPORANEOUS LINES,

On the Picture of Lady MARY W. MONTAGU by
KNELLER.

[From Dallaway's Life of Lady Mary.]

THE playful smiles around the dimpled mouth,
That happy air of majesty and truth;
So would I draw (but oh! 'tis vain to try,
My narrow Genius does the power deny)
The equal lustre of the heav'nly mind, 5
Where ev'ry grace with ev'ry virtue's join'd;
Learning not vain, and wisdom not severe,
With greatness easy, and with wit sincere;
With just description shew the work divine,
And the whole princess in my work should shine. 10

NOTES.

VER. 1. *The playful smiles, &c.*] Her face and appearance were so altered by age, that she says for many years she never looked in a glass. She received her travelling countrymen, who paid their respects to her in Italy, veiled, or in a mask.

She lived to see the Nobleman who married her daughter, highest in the confidence of his present Majesty; and whatever might have been her faults, her tender and affectionate correspondence with her daughter, no one can read without a tear of respect and sympathy.

THE LOOKING-GLASS.

ON MRS. PULTENEY.

WITH scornful mien, and various tofs of air,
 Fantastic, vain, and insolently fair,
 Grandeur intoxicates her giddy brain,
 She looks ambition, and she moves disdain.
 Far other carriage grac'd her virgin life, 5
 But charming G—y's lost, in P—y's wife.
 Not greater arrogance in him we find,
 And this conjunction swells at least her mind:
 O could the fire, renown'd in glafs, produce
 One faithful mirrour for his daughter's use! 10
 Wherein she might her haughty errors trace,
 And by reflection learn to mend her face:
 The wonted sweetness to her form restore,
 Be what she was, and charm mankind once more!

NOTES.

VER. 6. *But charming G—y's lost, &c.*] Anna Maria Gumley, daughter of John Gumley of Isleworth, was married to Pulteney, who received with her a very large fortune.

VER. 9. *O could the fire, renown'd in glafs,*] Her father gained his fortune from a glafs manufactory; upon which circumstance, though hitherto unexplained, the force and elegance of this severe but pleasing composition turns.

These lines were suppressed, as Pope afterwards received great civilities from Pulteney.

A FAREWELL TO LONDON.

IN THE YEAR 1715.

DEAR, damn'd, distracting town, farewell !
 Thy fools no more I'll teize :

This year in peace, ye critics, dwell,
 Ye harlots, sleep at ease !

* * * * *

To drink and droll be Rowe allow'd
 Till the third watchman's toll ;
 Let Jervase gratis paint, and Frowde
 Save three-pence and his foul.

Farewell Arbuthnot's raillery
 On every learned sot ;
 And Garth, the best good Christian he,
 Altho' he knows it not.

Lintot, farewell ! thy bard must go ;
 Farewell, unhappy Tonson !
 Heaven gives thee for thy loss of Rowe,
 Lean Philips*, and fat Johnson†.

Why

NOTES.

* Elsewhere called "Macer."

† Probably the friend of Wilkes ; he wrote sixteen dramatic
 pieces of indifferent merit.

See Cibber's Life.

Why should I stay? Both parties* rage;
 My vixen mistress† squalls;
 The wits in envious feuds engage:
 And Homer (damn him!) calls.

The love of arts lies cold and dead
 In Hallifax's urn;
 And not one Muse of all he fed,
 Has yet the grace to mourn.

My friends, by turns, my friends confound,
 Betray, and are betray'd:
 Poor Y - - rs sold for fifty pounds,
 And B - - - ll is a jade.

Why make I friendships with the great,
 When I no favour seek?

* * * * *

Still idle, with a busy air,
 Deep whimsies to contrive;
 The gayest valetudinaire,
 Most thinking rake alive.

Sollicitous

NOTES.

* Whigs, and Tories; or rather the Jacobites: for this was written the year of the rebellion.

† I think he means Teresa Blount, his *first flame*, who never would submit to his jealousies and humours.

Sollicitous for other ends,
 Tho' fond of dear repose ;
 Careless or drowsy* with my friends,
 And frolick with my foes.

Luxurious lobster-nights, farewell †,
 For sober, studious days !
 And Burlington's delicious meal,
 For fallads, tarts, and pease !

Adieu

NOTES.

* He is said once to have fallen asleep at his own table, when the Prince of Wales was in company.

† It is curious that Nicholas Breton, an obscure writer of verses 1577, makes nearly the same complaint in his Poem called "Farewell to Town." See Ellis' Specimens, vol. ii. page 270.

And now farewell each *dainty dish*,
 With sundry sorts of sugar'd wine !
 Farewell, I say, fine *flesh* and fish,
 To please this dainty mouth of mine !
 I now, alas ! must leave all these,
 And make good cheer with *bread* and *cheese* !

Warton had here introduced, as Pope's, an abusive address to Bolingbroke ; I have omitted it, because I cannot think Pope would write these lines of himself :

" In spite of fears, of mercy spight,
 My genius still must rail, and write.
 Haste to thy Twick'nham's safe retreat,
 And mingle with the grumbling great ;
 There, half devour'd by spleen, you'll find
 The rhyming bubbler of mankind ;
 There (objects of our mutual hate)
 We'll ridicule both church and state."

Adieu to all but Gay alone *,
 Whose foul, sincere and free,
 Loves all mankind, but flatters none,
 And so may starve with me.

NOTES.

• Gay was the favourite of Pope, and was received into his utmost confidence; a friendship was formed between them, which lasted to their separation by death. JOHNSON.

He mentions Gay again, in his Prologue to the Satires, verse 256, with all the pathetic sensibility of the tenderest friendship, in strains of supreme excellence :

“ ——— They left me GAY ;
 Left me to see neglected Genius bloom,
 Neglected die, and tell it on his tomb ;
 Of all thy blameless life the sole return
 My verse, and QUEENSB'RY weeping o'er thy urn !”
WAKEFIELD.

The following Lines were sung by DURASTANTI, when she took her leave of the English Stage. The Words were in Haste put together by Mr. POPE, at the Request of the Earl of PETERBOROW.*

GENEROUS, gay, and gallant nation,
 Bold in arms, and bright in arts;
 Land secure from all invasion,
 All but Cupid's gentle darts!
 From your charms, oh who would run?
 Who would leave you for the sun?

Happy foil, adieu, adieu!
 Let old charmers yield to new.
 In arms, in arts, be still more shining;
 All your joys be still encreasing;
 All your tastes be still refining;
 All your jars for ever ceasing:
 But let old charmers yield to new:—
 Happy foil, adieu, adieu!

NOTES.

* Duraſtanti was brought to England by Handel, to ſing at the Opera, 1721. She was ſo great a favourite at Court, that the King ſtood godfather to one of her children.

Upon the Duke of MARLBOROUGH'S House at Woodstock.

Atria longè patent ; sed nec cœnantibus usquam,
Nec somno locus est : quàm bene non habites !

MART. Epig.

SEE, Sir, here's the grand approach,
This way is for his Grace's coach ;
There lies the bridge, and here's the clock,
Observe the lion and the cock,
The spacious court, the colonnade,
And mark how wide the hall is made !
The chimneys are so well design'd,
They never smoke in any wind.
This gallery's contriv'd for walking,
The windows to retire and talk in ;
The council-chamber for debate,
And all the rest are rooms of state.

Thanks, Sir, cry'd I, 'tis very fine,
But where d'ye sleep, or where d'ye dine ?
I find by all you have been telling,
That 'tis a house, but not a dwelling *.

NOTES.

* The same idea is used by Lord Chesterfield in his Epigram on Burlington-House :

“ How well you *bui'd*, let flatt'ry tell ;
And all mankind, how ill you dwell ! ”

*Verses left by Mr. POPE, on his lying in the same Bed
which WILMOT, the celebrated Earl of ROCHESTER,
slept in, at Adderbury, then belonging to the Duke of
ARGYLE, July 9th, 1739.*

WITH no poetic ardour fir'd
I press the bed where Wilmot lay ;
That here he lov'd, or here expir'd,
Begets no numbers grave, or gay.

Beneath thy roof, Argyle, are bred
Such thoughts as prompt the brave to lie
Stretch'd out in honour's nobler bed,
Beneath a nobler roof—the sky.

Such flames as high in patriots burn
Yet stoop to bless a child or wife ;
And such as wicked kings may mourn,
When freedom is more dear than life.

THE CHALLENGE.

A COURT BALLAD.

To the Tune of "To all you Ladies now at Land, &c."

I.

To one fair lady out of court,
 And two fair ladies in,
 Who think the Turk* and Pope† a sport,
 And wit and love no sin;
 Come, these soft lines, with nothing stiff in,
 To Bellenden, Lepell‡, and Griffin.
 With a fa, la, la.

II. What

NOTES.

* Warton has a note upon these words, "*Urick*, the little Turk." One is tempted to say, in the language of the Author of the Critic, "*The interpreter is the hardest to be understood of the two.*" The expression of the "Turk and the Pope," is very common; it is here applied *equivocally*, to the author, and perhaps to one of the Turks, who came to England with George the First.

† The Author.

‡ Miss Lepell has been spoken of before. Mary Bellenden, the most beautiful and lovely woman of her time, maid of honour to Caroline when Princess of Wales, was daughter of Lord Bellenden. She is thus described, says Mr. Coxe, in an old ballad, made upon the quarrel between George the First and the Prince of Wales at the christening, when the Prince and all his household were ordered to quit St James's:

"But Bellenden we needs must praise,
 Who, as down stairs she jumps,
 Sings, "Over Hills, and far away,"
 Despising doleful dumps."

This lovely and elegant woman rejected the addresses of the Prince, and espoused in 1720 John Campbell then groom of the bed chamber to the Prince of Wales, and afterwards Duke of Argyle. See Coxe's Memoirs.

II.

What passes in the dark third row,
 And what behind the scene,
 Couches and crippled chairs I know,
 And garrets hung with green;
 I know the swing of sinful hack,
 Where many damsels cry alack.
 With a fa, la, la.

III.

Then why to courts should I repair,
 Where's such ado with Townshend?
 To hear each mortal stamp and swear,
 And ev'ry speech with Zounds end;
 To hear 'em rail at honest Sunderland,
 And rashly blame the realm of Blunderland*.
 With a fa, la, la.

IV.

Alas! like Schutz I cannot pun,
 Like Grafton court the Germans;
 Tell Pickenbourg how slim she's grown,
 Like Meadows† run to sermons;
 To court ambitious men may roam,
 But I and Marlbro' stay at home.
 With a fa, la, la.

V. In

NOTES.

* Ireland.

† Mentioned before in the Verses to Mrs. Howe.

V.

In truth, by what I can discern,
 Of courtiers 'twixt you three,
 Some wit you have, and more may learn
 From court, than Gay or Me:
 Perhaps, in time, you'll leave high diet,
 To sup with us on milk and quiet.
 With a fa, la, la.

VI.

At Leicester-Fields, a house full high,
 With door all painted green,
 Where ribbons wave upon the tye,
 (A Milliner I mean ;)
 There may you meet us three to three,
 For Gay can well make two of Me.
 With a fa, la, la.

VII.

But shou'd you catch the prudish itch,
 And each become a coward,
 Bring sometimes with you lady Rich*,
 And sometimes mistress Howard† ;
 For virgins to keep chaste must go
 Abroad with such as are not so.
 With a fa, la, la.

VIII. And

NOTES.

* Lady Rich was a correspondent of Lady M. W. Montagu.

† Mrs. Howard, mistress to George II. afterwards Countess of Suffolk. See "Verses to a Lady at Court," in this Volume.

VIII.

And thus, fair maids, my ballad ends ;
 God fend the king safe landing* ;
 And make all honest ladies friends
 To armies that are standing ;
 Preserve the limits of those nations,
 And take off ladies limitations.
 With a fa, la, la.

NOTES.

* This Ballad was written anno 1717.

NOTWITHSTANDING Pope's affected contempt of the *Court*, he was proud of the acquaintance of some of the beautiful young women belonging to it.

In 1776 were published, two small volumes, intitled, *Additions to Pope's Work*. Warton has silently adopted all the notes, and the *information* that the *Turk*, alluded to in the first stanza, was "little Ulrick." Are we to infer that Warton was the editor of the two volumes I have mentioned?

The Ladies mentioned in this Ballad, Pope speaks of in a letter :
 " I met the Prince, with all his Ladies on horseback, coming from hunting.

" Mrs. B—(Bellenden) and Mrs. L—(Lepell) took me into protection (contrary to the law against harbouring Papists), and gave me a dinner."

Letters to several Ladies.

THE THREE GENTLE SHEPHERDS.

O^F gentle Philips will I ever sing,
 With gentle Philips shall the vallies ring.
 My numbers too for ever will I vary,
 With gentle Budgell, and with gentle Carey.
 Or if in ranging of the names I judge ill, 5
 With gentle Carey and with gentle Budgell,
 Oh! may all gentle bards together place ye,
 Men of good hearts, and men of delicacy.
 May satire ne'er befool ye, or beknave ye,
 And from all wits that have a knack, God save ye. 10

NOTES.

VER. 1. *Philips*] Ambrose Philips.

VER. 4. *Budgell,*] Eustace Budgell.

VER. 4. *Carey,*] Henry Carey.

VER. 10. *And from a'l wits that have a knack,*] Curl said, that in prose he was equal to Pope, but that in verse Pope *had* merely a *particular knack*.

MR. POPE'S WELCOME FROM GREECE.

*A Copy of Verses, written by Mr. GAY upon Mr. POPE'S
having finished his Translation of HOMER'S ILIAD.*

I.

LONG hast thou, friend! been absent from thy soil,
Like patient Ithacus at siege of Troy;
I have been witness of thy six years toil,
Thy daily labours, and thy night's annoy,
Lost to thy native land, with great turmoil, 5
On the wide sea, oft threat'ning to destroy:
Methinks with thee I've trod Sigæan ground,
And heard the shores of Hellespont resound.

II.

Did I not see thee when thou first sett'st sail
To seek adventures fair in Homer's land? 10
Did I not see thy sinking spirits fail,
And wish thy bark had never left the strand?
Ev'n in mid ocean often didst thou quail,
And oft lift up thy holy eye and hand,
Praying the Virgin dear, and faintly choir, 15
Back to the port to bring thy bark entire.

III.

Chear up, my friend, thy dangers now are o'er;
Methinks—nay, sure the rising coasts appear;
Hark how the guns salute from either shore,
As thy trim vessel cuts the Thames so fair: 20
Shouts

Shouts answ'ring shouts, from Kent and Essex roar,
 And bells break loud thro' every gust of air :
 Bonfires do blaze, and bones and cleavers ring,
 As at the coming of some mighty king.

IV.

Now pass we Gravesend with a friendly wind, 25
 And Tilbury's white fort, and long Blackwall ;
 Greenwich, where dwells the friend of human kind,
 More visited than either park or hall,
 Withers the good, and (with him ever join'd)
 Facetious Disney, greet thee first of all : 30
 I see his chimney smoke, and hear him say,
 Duke ! that's the room for Pope, and that for Gay.

V.

Come in, my friends, here shall ye dine and lie,
 And here shall breakfast, and here dine again ;
 And sup, and breakfast on, (if ye comply) 35
 For I have still some dozens of champaign :
 His voice still lessens as the ship sails by ;
 He waves his hand to bring us back in vain ;
 For now I see, I see proud London's spires ; 40
 Greenwich is lost, and Deptford dock retires.

VI. Oh,

NOTES.

VER. 29. *Withers the good,*] There is something highly pleasing in these transient touches of portraits and character, and in the minute descriptive circumstances of scenery. Withers is the same on whom Pope wrote the Epitaph.

VER. 30. *Facetious Disney,*] He is called by Lady Mary Montagu, "Duke Disney ;" also in the Letters of Pope, &c. "Poor Duke Disney is dead."

VI.

Oh, what a concourse swarms on yonder key!
 The sky re-echoes with new shouts of joy :
 By all this show, I ween, 'tis Lord May'rs day ;
 I hear the voice of trumpet and hautboy.— 45
 No, now I see them near—oh, these are they
 Who come in crowds to welcome thee from Troy.
 Hail to the bard whom long as lost we mourn'd,
 From siege, from battle, and from storm return'd!

VII.

Of goodly dames, and courteous knights, I view 50
 The filken petticoat, and broider'd vest ;
 Yea Peers, and mighty Dukes, with ribbands blue,
 (True blue, fair emblem of unstained breast.)
 Others I see, as noble, and more true,
 By no court-badge distinguish'd from the rest : 55
 First see I Methuen, of sincerest mind,
 As Arthur grave, as soft as woman kind.

VIII.

What lady's that, to whom he gently bends?
 Who knows not her? ah! those are Wortley's eyes?
 How art thou honour'd, number'd with her friends :
 For she distinguishes the good and wise. 61
 The

NOTES.

VER. 57 *As Arthur grave, &c.*] This person is mentioned in the Epistle to Arbuthnot, v. 23. :

" Arthur, whose giddy son neglects the laws,
 Imputes to me, and my damn'd works, the cause!"

WARTON.

The sweet-tongu'd Murray near her side attends.

Now to my heart the glance of Howard flies ;
Now Harvey, fair of face, I mark full well,
With thee, youth's youngest daughter, sweet Lepell.

IX.

I see two lovely sisters, hand in hand, 65

The fair hair'd Martha, and Teresa brown ;
Madge Bellenden, the tallest of the land ;
And smiling Mary, soft and fair as down.

Yonder I see the chearful Duchefs stand, 70

For friendship, zeal, and blithsome humours known :
Whence that loud shout in such a hearty strain ?
Why all the Hamiltons are in her train.

X.

See next the decent Scudamore advance,

With Winchelsea, still meditating song : 75

With her perhaps Miss Howe came there by chance,

Ner knows with whom, or why she comes along.

Far

NOTES.

VER. 62. *Murray*] The late Lord Chief Justice Mansfield.

VER. 64. *Now Harvey,*] Mary Lepell, married to Lord Harvey.

VER. 65. *two lovely sisters,*] Martha and Teresa Blount.

VER. 67. *Madge Bellenden*] Sister to Mary, of whom see a prior note.

VER. 70. *chearful Duchefs*] Duchefs of Queensborough.

VER. 74. *Scudamore*] Lady Scudamore.

VER. 76. *Miss Howe*] Mentioned before in Verses "On Prudery."

Far off from these see Santlow, fam'd for dance ;
 And frolick Bicknell, and her sister young ;
 With other names, by me not to be nam'd, 80
 Much lov'd in private, not in public fam'd !

XI.

But now behold the female band retire,
 And the shrill music of their voice is still'd !
 Methinks I see fam'd Buckingham admire,
 That in Troy's ruin thou hadst not been kill'd ; 85
 Sheffield, who knows to strike the living lyre,
 With hand judicious, like thy Homer skill'd.
 Bathurst impetuous hastens to the coast,
 Whom you and I strive who shall love the most.

XII.

See generous Burlington, with goodly Bruce, 90
 (But Bruce comes wafted in a soft sedan)
 Dan Prior next, belov'd by ev'ry muse,
 And friendly Congreve, unreproachful man !
 (Oxford by Cunningham hath sent excuse)
 See hearty Watkins comes with cup and cann ; 95
 And Lewis, who has never friend forsaken ;
 And Laughton whisp'ring asks—Is Troy town taken?

XIII. Earl

NOTES.

VER. 78. *Santlow, fam'd for dance ;*] She afterwards married Booth the player. Mrs. Bicknell, the actress, is mentioned either in the Spectator or Tatler, with applause. WARTON.

XIII.

Earl Warwick comes, of free and honest mind ;
 Bold, gen'rous Craggs, whose heart was ne'er dis-
 guis'd :

Ah why, sweet St. John, cannot I thee find? 100

St. John for ev'ry social virtue priz'd.—

Alas! to foreign climates he's confin'd,

Or else to see thee here I well furmiz'd :

Thou too, my Swift, dost breathe Bœotian air ;

When wilt thou bring back wit and humour here?

XIV.

Harcourt I see for eloquence renown'd,

The mouth of justice, oracle of law !

Another Simon is beside him found,

Another Simon, like as straw to straw. 109

How Lansdown smiles, with lasting laurel crown'd !

What mitred prelate there commands our awe ?

See Rochester approving nods his head,

And ranks one modern with the mighty dead.

XV. Carlton

NOTES.

VER. 100. *St. John,*] Lord Bolingbroke, in France.

VER. 104. *Bœotian air ;*] Swift, in Ireland.

VER. 112. *See Rochester approving nods his head,*] So in the
 Epistle to Dr. Arbuthnot :

“ Ev'n mitred Rochester would nod the head.”

WARTON.

XV.

Carlton and Chandois thy arrival grace;
 Hanmer, whose eloquence th' unbias'd fways; 115
 Harley, whose goodness opens in his face,
 And shews his heart the seat where virtue stays.
 Ned Blount advances next, with busy pace,
 In haste, but fauntring, hearty in his ways:
 I see the friendly Carylls come by dozens, 120
 Their wives, their uncles, daughters, sons, and cousins.

XVI.

Arbuthnot there I see, in physic's art,
 As Galen learn'd, or fam'd Hippocrate;
 Whose company drives sorrow from the heart,
 As all disease his medicines dissipate: 125
 Kneller amid the triumph bears his part,
 Who could (were mankind lost) anew create:
 What can th' extent of his vast soul confine?
 A painter, critic, engineer, divine!

XVII. Thee

NOTES.

VER. 115. *Hanmer*,] Speaker of the House of Commons.

VER. 120. *Carylls*] Of West Grimstead, Suffex.

VER. 126. *Kneller amid, &c.*] This is no more than a compliment to the vanity of Sir Godfrey, which Pope and other wits were always putting to the strongest trials. "Sir Godfrey," says Pope, "I believe if God Almighty had had your assistance, the world would have been formed more perfect." "Fore God," says Kneller, "I believe so." He was frequently (as Mr. Walpole observes) very free and singular in his conversation on religion. This adulation of Pope, Addison, Prior, &c. appears to have heightened his natural absurdities, as he had not discernment enough to dis-

XVII.

Thee Jervas hails, robust and debonair, 130
 Now have [we] conquer'd Homer, friends, he cries:
 Dartneuf, grave joker, joyous Ford is there,
 And wond'ring Maine, so fat with laughing eyes,
 (Gay, Maine, and Cheney, boon companions dear,
 Gay fat, Maine fatter, Cheney huge of size,) 135
 Yea Dennis, Gildon, (hearing thou hast riches,)
 And honest, hatless Cromwell, with red breeches.

XVIII.

O Wanley, whence com'st thou with shorten'd hair,
 And visage from thy shelves with dust besprent?
 “ Forsooth

NOTES.

cover that they were only soothing him to paint for them gratis, or diverting themselves at the expence of his credulity. Sir Godfrey had drawn for Pope the statues of Apollo, Venus, and Hercules. Pope paid for them with the following stanza:

“ What god, what genius did the pencil move,
 When Kneller painted these!

’Twas friendship warm as Phœbus, kind as love,
 And strong as Hercules.”

On these lines, which their author wisely suppressed, Mr. Walpole has offered a very just criticism. See his *Anecdotes, &c.* vol. iii. p. 112. (Additions to Pope's Works, printed in 1776.)

This absurd anecdote of Sir Godfrey is explained elsewhere. See his Epitaph.

VER. 132. *joyous Ford is there,*] Charles Ford, Esq. was by Swift's interest appointed Gazetteer. See the Dean's Letter to Mrs. Dingley, dated July 1, 1712. WARTON.

VER. 139. *with dust besprent?*] So in the *Dunciad*, b. iii. v. 185.

“ But who is he in closet close ypent
 Of sober face, with learned dust besprent?”

Humphrey Wanley was librarian to Lord Oxford.

Ibid.

- “ Forsooth (quoth he) from placing Homer there,
 “ For ancients to compyle is myne entente : 141
 “ Of ancients only hath Lord Harley care ;
 “ But hither me hath my meeke lady sent :—
 “ In manuscript of Greeke rede we thilke fame,
 “ But book yprint best plesyth my gude dame.” 145

XIX.

Yonder I see, among th’ expecting croud,
 Evans with laugh jocose, and tragic Young ;
 High-buskin’d Booth, grave Mawbert, wand’ring
 Frowd,
 And Titcomb’s belly waddles flow along.
 See Digby faints at Southern talking loud, 150
 Yea Steele and Tickell mingle in the throng ;
 Tickell whose skiff (in partnership they say)
 Set forth for Greece, but founder’d in the way.

XX.

Lo the two Doncastles in Berkshire known !
 Lo Bickford, Fortescue, of Devon land ! 155
 Lo

NOTES.

VER. 149. *flow along.*] The names of the majority of persons here enumerated, are in want of no illustration ; and concerning a few of them, it would be difficult to supply any. Titecomb, however, is mentioned in a letter from Pope to Congreve. “ There is a grand revolution at Will’s, Morrice has quitted for a coffee-house in the city, and Titcomb is restored to the great joy of Cromwell, who was at a loss for a person to converse with on the fathers, and church history.” Ibid.

VER. 152. *partnership they say*] Alluding to the rival translation of Homer.

Lo Tooker, Eckershall, Sykes, Rawlinson !
 See hearty Morley takes thee by the hand !
 Ayrs, Graham, Buckridge, joy thy voyage done ;
 But who can count the leaves, the stars, the sand ?
 Lo Stonor, Fenton, Caldwell, Ward, and Broome !
 Lo thousands more, but I want rhyme and room !

XXI.

How lov'd ! how honour'd thou ! yet be not vain !
 And fure thou art not, for I hear thee say,
 All this, my friends, I owe to Homer's strain,
 On whose strong pinions I exalt my lay. 165
 What from contending cities did he gain ;
 And what rewards his grateful country pay ?
 None, none were paid—why then all this for me ?
 These honours, Homer, had been just to thee.

THERE is something truly interesting in this sketch of Gay's ; it sets before us, in a most familiar manner, the friends and companions of the day ; and it is, moreover, beautifully touched and finished.

Almost all the persons introduced have some striking or humorous characteristic ; we seem to see them before us. 'The old beau, "Cromwell with red breeches ;" Ned Blount, "*with busy* pace, in *haste*, but *sauntering* ;" Evans,* with "laugh jocosé," and tragic Young ; and lastly, my "Maître Wanley," the honest but solemn librarian of Lord Oxford. The following characteristic letter from Pope to him, is one of those in the British Museum, on the back of which he wrote his translation :

" To

* Evans was the Epigrammatist of St. John's College, Oxford.

“ To my worthy and special Friend, Maistre Wanley, dwelling
 “ at my singular goode Lord’s, my Lord of Oxford, kindly
 “ present.

“ Worthy Sir,

“ I shall take it as a singular mark of your friendly disposition
 “ and kindnesse to me, if you will recommend to my palate,
 “ from the experienced taste of yours, a doufaine quartes of
 “ goode and wholesome wine, such as yee drink at the Genoa
 “ Arms, for the which I will in honorable fort be indebted,
 “ and well and truly pay the owner thereof, your said merchant
 “ of wines at the said Genoa Arms. As witness this myne hand,
 “ which also witnesseth its master to be, in sooth and sincerity of
 “ heart,

“ Goode Sir,

“ Your’s ever bounden,

“ A. POPE.

“ From Twickenham, this fyrste
 “ of Julie, 1725.”

VERSES TO DR. BOLTON*,

In the Name of Mrs. BUTLER'S Spirit, lately deceased.

STRIPT to the naked soul, escap'd from clay,
 From doubts unfetter'd, and dissolv'd in day;
 Unwarm'd by vanity, unreach'd by strife,
 And all my hopes and fears thrown off with life;
 Why am I charm'd by friendship's fond essays, 5
 And though unbody'd, conscious of thy praise?
 Has pride a portion in the parted soul?
 Does passion still the firmless mind controul!
 Can gratitude out-pant the silent breath!
 Or a friend's sorrow pierce the gloom of death! 10
 No—'tis a spirit's nobler task of bliss;
 That feels the worth it left, in proofs like this;
 That not its own applause, but thine approves,
 Whose practice praises, and whose virtue loves;
 Who liv'st to crown departed friends with fame; 15
 Then dying, late, shalt all thou gav'st reclaim.

NOTES.

* Addressed to Dr. Bolton, late Dean of Carlisle, who lived some time at Twickenham with old Lady Blount. On the death of her mother, Mrs. Butler of Suffex, Dr. Bolton drew up the mother's character; and from thence Mr. Pope took occasion to write this Epistle to Dr. Bolton, in the name of Mrs. Butler's Spirit, now in the regions of bliss.

RUFFHEAD.

VER. 8. *firmless*] A new-coined, and not a very happy epithet.

WARTON.

EPITAPHS.

His faltem accumulem donis, et fungar inani
Munere !

VIRG.

EPITAPH

The famous accumulation of
virtues

WARBURTON points out some lines in the Epistle to Jervas, which he thinks would have made the finest Epitaph ever written. They are certainly uncommonly beautiful:

- “ Call round her tomb each object of desire,
- “ Each purer frame inform’d by purer fire;
- “ Bid her be all that cheers or softens life,
- “ The tender sister, daughter, friend, and wife;
- “ Bid her be all that makes mankind adore,
- “ Then view this marble, and be vain no more.”

It is astonishing to think, considering the great number of funeral inscriptions which are extant, how few we have that unite all that should be required in such compositions. An Epitaph should be simple, characteristic, and, as Johnson justly remarks, not longer than common beholders may have time and leisure to peruse. We rarely ever meet the genuine *Αφελεια*, which distinguished most of the Grecian inscriptions. Contemptible jest, or affected quaintnesses, indiscriminate and cumbersome panegyrics, often set off with puns, describe the majority of the records of the dead in England from the 14th to the 17th century.

One of the best in Weever is “On Maude, daughter of Malcolm Camoir, King of Scots, and wife to King Henry the First.” “She had an excellent Epigram,” says Weever, “made to her commendation, whereof these four verses only remain:

- “ Prospera non lætam fecere, nec aspera tristem,
- Aspera risus erant, prospera terror erant.
- Nec decor effecit fragilem, nec sceptrum superbam,
- Sola potens, humilis, sola pudica decens.”

“Thus,” he adds, “paraphrastically translated:

- “ No prosperous state did make her glad,
- “ Nor adverse chances make her sad;
- “ If fortune frown’d—she then did smile;
- “ If fortune smil’d—she fear’d the while:

“ If beauty tempted— she said Nay ;
 “ No *Pride* she took in Sceptre’s sway.
 “ She only high, herself debas’d,
 “ A Lady only fair and chaste.”

Funeral Monuments, p. 234.

This is poor enough ; but the Epitaph “ which was,” Weever says, “ no doubt penned with applause in those days,” may be quoted as truly ridiculous :

“ Rex Ethelbertus hic clauditur in Poliandro,
 “ Fana fidus certus Christo meat absque Meandro.”
 “ King Ethelbert lies buried here,
 “ Closed in this *Poliander* ;
 “ For building churches sure he goes
 “ To Christ, without *Meander* !”

The former Epitaph may put the reader, perhaps, in mind of a beautiful line of Spenser’s :

“ Gently he took all that ungently came.”

Among the more modern Epitaphs a laboured elegance seems too much to prevail, at the expence of simplicity, and those appropriate touches of character, which constitute the chief beauty, as well as difficulty, of this species of writing. There are few more elegant, and at the same time more affecting and characteristic, than the lines often ascribed to Dr. Hawkesworth, but certainly written by the late Lord Palmerston :

“ Whoe’er, like me, his heart’s whole treasure brings,” &c.

T. Warton’s Latin Epitaph on Mrs. Serle, in Testwood church, near Southampton, is classical, appropriate, and beautiful,

I.

ON CHARLES EARL OF DORSET,

IN THE CHURCH OF WITHYAM IN SUSSEX.

DORSET, the Grace of Courts, the Muses' Pride,
 Patron of Arts, and Judge of Nature, dy'd.
 The scourge of Pride, tho' sanctify'd or great,
 Of Fops in Learning, and of Knaves in State :
 Yet soft his Nature, tho' severe his Lay,
 His Anger moral, and his Wisdom gay.
 Blest Satirist ! who touch'd the Mean so true,
 As shew'd, Vice had his hate and pity too.
 Blest Courtier ! who could King and Country please,
 Yet sacred keep his Friendships, and his Ease.
 Blest Peer ! his great Forefathers ev'ry grace
 Reflecting, and reflected in his Race ;
 Where other BUCKHURSTS, other DORSETS shine,
 And Patriots still, or Poets, deck the line.

NOTES.

Epitaphs.] These Epitaphs are in general over-run with point and antithesis, and are a kind of panegyric epigrams ; they are consequently very different from the simple sepulchral inscriptions of the ancients ; of which that of Meleager on his Wife, in the Greek anthology, is a model and master piece. WARTON.

Dr. Johnson has been particularly severe on these Epitaphs. Some of his observations are very just, and his definition of the species of writing is accurate. There are very few things, however, that would stand the test of such severity of investigation.

II.

ON SIR WILLIAM TRUMBAL,

*One of the principal Secretaries of State to King
WILLIAM III. who having resigned his Place, died
in his Retirement at Easthamsted, in Berkshire, 1716.*

A PLEASING Form; a firm, yet cautious Mind;
Sincere, tho' prudent; constant, yet resign'd:
Honour unchang'd, a Principle profess'd,
Fix'd to one side, but mod'rate to the rest:
An honest Courtier, yet a Patriot too; 5
Just to his Prince, and to his Country true:
Fill'd with the Sense of Age, the Fire of Youth,
A Scorn of Wrangling, yet a Zeal for Truth:
A gen'rous Faith, from Superstition free;
A Love to Peace, and Hate of Tyranny; 10
Such this Man was; who now, from earth remov'd,
At length enjoys that Liberty he lov'd.

NOTES.

VER. 5. *a Patriot too;*] It was unsuitable to the nicety required in short compositions, to close his verse with the word *too*; every rhyme should be a word of emphasis, nor can this rule be safely neglected, except where the length of the poem makes slight inaccuracies excusable, or allows room for beauties sufficient to overpower the effects of petty faults,

At the beginning of the seventh line the word *filled* is weak and prosaic, having no particular adaptation to any of the words that follow it.

JOHNSON.

III.

ON THE HON. SIMON HARCOURT,
ONLY SON OF THE LORD CHANCELLOR HARCOURT;

At the Church of Stanton-Harcourt in Oxfordshire,

1720.

To this sad Shrine, whoe'er thou art! draw near,
Here lies the Friend most lov'd, the Son most
dear :

Who ne'er knew Joy, but Friendship might divide,
Or gave his Father Grief but when he dy'd.

How vain is Reason, Eloquence how weak ! 5
If *Pope* must tell what HARCOURT cannot speak.
Oh let thy once-lov'd Friend inscribe thy Stone,
And, with a Father's sorrows, mix his own !

NOTES.

VER. 4. *but when he dy'd.*] These were the very words used by Louis XIV. when his Queen died, 1683 ; though it is not to be imagined they were copied by Pope. Such coincidences in writers are not uncommon. WARTON.

VER. 6 *If Pope must tell*] Whoever used the words, they were contemptible, and almost burlesque.

IV.

ON JAMES CRAGGS*, ESQ.

In Westminster-Abbey.

JACOBUS CRAGGS

REGNI MAGNÆ BRITANNIÆ A SECRETIS

ET CONSILIIS SANCTIORIBUS,

PRINCIPIS PARITER AC POPULI AMOR ET DELICIÆ:

VIXIT TITULIS ET INVIDIA MAJOR

ANNOS, HEU PAUCOS, XXXV.

OB. FEB. XIV. MDCCXX.

Statesman, yet Friend to Truth! of Soul sincere,
 In Action faithful, and in Honour clear!
 Who broke no Promise, serv'd no private End,
 Who gain'd no Title, and who lost no Friend,
 Ennobled by Himself, by All approv'd,
 Prais'd, wept, and honour'd, by the Muse he lov'd.

NOTES.

* He was the only son of James Craggs, who has been before mentioned. He had his education at a French seminary in Chelsea; from thence he went to Hanover, thence to the Court of Turin. He removed to Barcelona, and, in the absence of Lord Stanhope, he afterwards served as Under-Minister to the Emperor. Upon the death of Queen Ann, he was
 sent

sent to Hanover, for which he was made, by the assistance of the Duke of Marlborough, Cofferer to the Prince, and afterwards Principal Secretary of State. Considering the violent state of parties, no one had fewer enemies. His generosity, good-nature, pleasing manners, and liberal heart, were acknowledged by all. Though the friend of Addison, and raised by the Whigs, yet his manly generosity to Pope is well-known. The only thing that has appeared to cast a momentary shade, if I may say so, on his character, was his connection with the unfortunate South-Sea business. According to the Committee of Secrecy, no less a sum than 36,000*l.* fictitious stock was held for him and his father. Upon the great alarm and subsequent distress of the public, the elder Craggs died suddenly, not without suspicion that he had hastened his own dissolution. Possibly the violent agitation of his spirits produced a fever, which terminated fatally. The late Lord Orford informed Mr. Coxe, that he had an interview with Sir Robert Walpole, just at the time of the rupture of the scheme, and he appeared in such a state of violent agitation and distress, that Sir Robert expressed little surprise when he heard afterwards of his death. He left three daughters, all married, and connected with families whose descendants are at this day as high in station, as most amiable in life.

Craggs, notwithstanding he was a pleasant companion, and a particular favourite, it is said, with the Ladies, was very attentive to business. I have a letter now before me, from Methuen to Doddington, in which he says, "Mr. Walpole minds his hunting
" in Norfolk, but Mr. Secretary Craggs, and your humble ser-
" vant, with some few of his brethren of the Privy Council, stick
" close to business."

" October 27."

Johnson with justice objects to an Epitaph, partly in Latin, and partly in English.

V.

INTENDED FOR MR. ROWE,

IN WESTMINSTER-ABBEY.

THY Reliques, ROWE, to this fair Urn we trust,
 And sacred, place by DRYDEN's awful dust:
 Beneath a rude and nameless stone he lies,
 To which thy Tomb shall guide inquiring eyes.

Peace

VARIATIONS.

He altered it much for the better, as it now stands on the Monument in the Abbey, erected to ROWE and his Daughter.

Thy Reliques, ROWE! to this sad shrine we trust,
 And near thy SHAKESPEAR place thy honour'd bust.
 Oh, next him, skill'd to draw the tender tear,
 For never heart felt passion more sincere;
 To nobler sentiment to fire the brave,
 For never BRITON more disdain'd a slave.
 Peace to thy gentle shade, and endless rest;
 Blest in thy genius, in thy love too blest!
 And blest, that timely from our scene remov'd,
 Thy soul enjoys the liberty it lov'd.

To these, so mourn'd in death, so lov'd in life!
 The childless parent, and the widow'd wife,
 With tears inscribes this monumental stone,
 That holds their ashes and expects her own.

WAREURTON.

NOTES.

VER. 3. *Beneath a rude*] The tomb of Mr. Dryden was erected upon this hint by the Duke of Buckingham; to which was originally intended this Epitaph:

“ This

Peace to thy gentle shade, and endless rest !
 Blest in thy Genius, in thy Love too blest !
 One grateful Woman to thy fame supplies
 What a whole thankless land to his denies.

NOTES.

“ This Sheffield rais’d. The sacred dust below
 Was Dryden once : The rest who does not know ?”

which the Author since changed into the plain inscription now
 upon it, being only the name of that great Poet :

J. DRYDEN.

Natus Aug 9 1631. Mortuus Maij 1. 1700.

JOANNES SHEFFIELD DUX BUCKINGHAMIENSIS POSUIT.

POPE.

IT was always understood that Pope had a sincere regard for Rowe ; but the following extraordinary anecdote is related from Mr. Spence’s Collections :

“ Rowe, in Mr. Pope’s opinion, maintained a decent character, but had no heart. Mr. Addison was justly offended with some behaviour which arose from that want, and estranged himself from him, which Rowe felt very severely. Mr. Pope, their common friend, knowing this, took an opportunity, at some juncture of Mr. Addison’s advancement, to tell him how poor Rowe was grieved at his displeasure, and what satisfaction he expressed at Mr. Addison’s good fortune ; which he expressed so naturally, that he (Mr. Pope) could not but think him sincere. Mr. Addison replied, ‘ I do not suspect that he feigned ; but the levity of his heart is such, that he is struck with any new adventure ; and it would affect him just in the same manner, if he heard I was going to be hanged.’ Mr. Pope said, he could not deny but Mr. Addison understood Rowe well.”

WARTON.

I cannot pass by the note from Spence’s Anecdotes, respecting Rowe, without animadversion. I tremble for every character,

when I hear any thing of "SPENCE'S ANECDOTES!" Neither friend nor foe are spared. He seems to have opened his mouth and his ears to every thing Pope told him; and it makes the heart almost sick to think how often Pope has altered his tone, and that the BEST MAN in the world with him one moment, has afterwards "NO HEART!" Poor Rowe is the man, whose amiable disposition and warm feelings, Pope so eloquently described in his Letters. But I am weary, in contemplating this part of Pope's character.

VI.

ON MRS. CORBET*,

WHO DIED OF A CANCER IN HER BREAST.

HERE rests a Woman, good without pretence,
 Blest with plain Reason, and with sober Sense;
 No Conquest she, but o'er herself, desir'd,
 No Arts essay'd, but not to be admir'd.
 Passion and Pride were to her soul unknown, 5
 Convinc'd that Virtue only is our own.
 So unaffected, so compos'd a mind;
 So firm, yet soft; so strong, yet so refin'd;
 Heav'n, as its purest gold, by Tortures try'd!
 The Saint sustain'd it, but the Woman dy'd. 10

NOTES.

* I have always considered this as the most valuable of Pope's Epitaphs; the subject of it is a character not discriminated by any shining or eminent peculiarities, yet that which really makes, though not the splendor, the felicity of life.

Domestic virtue, as it is exerted without great occasions, or conspicuous consequences, in an even unnoted tenor, required the genius of Pope to display it in such a manner as might attract regard, and enforce reverence. Who can forbear to lament that this amiable woman has no name in the verses? JOHNSON.

VER. 10. *the Woman dy'd.*] A very pleasing picture of silent domestic virtue! WARTON.

VII.

*On the Monument of the Honourable ROBERT DIGBY,
and of his Sister MARY, erected by their Father the
Lord DIGBY, in the Church of Sherborne in Dorset-
shire, 1727.*

Go! fair example of untainted youth,
Of modest wisdom, and pacific truth :
Compos'd in suff'rings, and in joy sedate,
Good without noise, without pretension great.
Just of thy word, in ev'ry thought sincere, 5
Who knew no Wish but what the world might hear :
Of softest manners, unaffected mind,
Lover of peace, and friend of human kind :
Go live! for Heav'n's Eternal year is thine,
Go, and exalt thy Moral to Divine. 10

And thou, blest Maid! attendant on his doom,
Pensive hast follow'd to the silent tomb,

Steer'd

NOTES.

VER. II. *And thou, blest Maid!*] Mr. Robert Digby, third son of Lord Digby, who is yet remembered with respect at Sherborne, died of a consumption, and was soon after followed by the amiable and affectionate sister, who hung over his sick bed. The following letter from her sister to Pope, on the subject of their brother's illness, is in the British Museum, with part of the translation of the *Odyssæy* on the back of it :

“ Dear Sir,

Sherborne, July 18, 1724.

“ I am sure this will want no excuse to you, and it carries good news of a friend. My brother has not had any fit of his
ague

Steer'd the same course to the same quiet shore,
 Not parted long, and now to part no more !
 Go then, where only bliss sincere is known ! 15
 Go, where to love and to enjoy are one !
 Yet take these Tears, Mortality's relief,
 And till we share your joys, forgive our grief :
 These little rites, a Stone, a Verse receive ;
 'Tis all a Father, all a Friend can give ! 20

NOTES.

ague since Sunday ; he has slept a little every night, but with some interruptions by the cramp. Last night he began to drink asses' milk, which had its usual effect, in giving him a good night's rest, and free from pain. I am, dear Sir, in great haste, but with great truth, your friend and servant, E. DIGBY.

“ All here are your servants.”

MY father, who was an intimate friend and contemporary at Magdalen College, Oxford, with Mr. Robert Digby, was always saying that this excellent character was not over-drawn, and had every virtue in it here enumerated ; and that Mr. Digby had more of the *mitis sapientia*, as Horace finely expresses it, than any man he had ever known. The same said the amiable Mr. Holdsworth, author of *Muscipula*. They were all three pupils of Dr. Sacheverell, who at that time was the friend of Addison, and was in great vogue as an able tutor, before he entered so violently into those absurd politics that so much disgraced him. WARTON.

VIII.

ON SIR GODFREY KNELLER,

IN WESTMINSTER-ABBEY, 1723.

KNELLER, by Heav'n and not a Master taught,
 Whose Art was Nature, and whose Pictures
 Thought;

Now for two Ages having snatch'd from fate
 Whate'er was beauteous, or whate'er was great,
 Lies crown'd with Princes honours, Poets lays, 5
 Due to his Merit, and brave Thirst of Praise.

Living, great Nature fear'd he might outvie
 Her works; and, dying, fears herself may die.

IMITATIONS.

VER. 7. Imitated from the famous Epitaph on Raphael.

“ Raphael, timuit, quo sospite, vinci
 Rerum magna parens, et moriente, mori.” POPE.

NOTES.

VER. 7. *Living, great Nature*] Much better translated by Mr. W. Harrison, of New College, a favourite of Swift, communicated to me by Dr. Lowth:

“ Here Raphael lies, by whose untimely end
 Nature both lost a rival and a friend.”

Notwithstanding the partiality of Pope, this artist little deserved to be consulted by our Poet, as he was, concerning the arrangements of the subjects represented on the shield of Achilles. These required a genius of a higher order. Mr. Flaxman, lately arrived from Italy, by a diligent study of the antique, and the force of his
 genius

genius, has given designs from Homer far beyond any that have yet appeared.

WARTON,

There are some very good pictures by Kneller, at Donhead Hall, near Shaftesbury, Wilts, the seat of his descendant John Kneller, Esq. particularly a St. Cecilia, and the Conversion of St. Paul; his natural daughter is painted in the character of Cecilia, which, in action and attitude, is very like that of the late Mrs. Sheridan, by Sir Joshua Reynolds. I should have imagined Sir Joshua must have seen it, or perhaps a copy of it. There is a painting by Sir Godfrey, at Donhead Hall, of Pope.

I take this opportunity of explaining a ridiculous anecdote, which Warton has admitted of Kneller's vanity. Walpole has related it in this manner: "Sir Godfrey," says Pope, "*if God had consulted you, the world would have been made more perfect.*" "'Fore God," replies Kneller, "*I think so.*" Now the real story is this: When Pope, with an affected and pert superiority, said, "If Sir Godfrey had been consulted, the world would have been made more perfect;" Kneller immediately turned the laugh upon Pope, by looking at his diminutive person, and saying, with a good-humoured smile, "'Fore God, there are *some little things* in it, I think I *could have mended.*" This is humorous and pleasant; whereas, as the *wits* have told the story themselves, Sir Godfrey's *stupidity* appears equal to his *vanity*.

IX.

ON GENERAL HENRY WITHERS.

IN WESTMINSTER-ABBAY, 1729.

HERE, WITHERS, rest! thou bravest, gentlest mind,
Thy Country's friend, but more of human kind.
Oh born to Arms! O Worth in Youth approv'd!
O soft Humanity, in Age belov'd!
For thee the hardy Vet'ran drops a tear,
And the gay Courtier feels the sigh sincere.

WITHERS, adieu! yet not with thee remove
Thy Martial spirit, or thy social love!
Amidst Corruption, Luxury, and Rage,
Still leave some ancient Virtues to our age:
Nor let us say (those English glories gone)
The last true Briton lies beneath this stone.

X.

ON MR. ELIJAH FENTON,

AT EASTHAMSTED IN BERKS, 1730.

THIS modest Stone, what few vain marbles can,
 May truly say, Here lies an honest Man :
 A Poet, blest beyond the Poet's fate,
 Whom Heav'n kept sacred from the Proud and Great :
 Foe to loud Praise, and Friend to learned Ease, 5
 Content with Science in the Vale of Peace.
 Calmly he look'd on either Life, and here
 Saw nothing to regret, or there to fear ;
 From Nature's temp'rate feast rose satisfy'd, 9
 Thank'd Heav'n that he had liv'd, and that he dy'd.

NOTES.

VER. 9. *From Nature's temp'rate feast, &c.*] Wakefield quotes Horace :

Inde fit, ut raro qui se vixisse beatum
 Dicat, et exacto contentus tempore vitæ,
 Cedat, uti conviva satur, reperire queamus.

HIS integrity, his learning, and his genius, deserved this character ; it is not in any respect over-wrought. His poems are not sufficiently read and admired. The Epistle to Southerne, the Ode to the Sun, the Fair Nun, and, above all, the Ode to Lord Gower, are excellent. Akenfide frequently said to me, that he thought this Ode the best in our language, next to Alexander's Feast. "I envy Fenton," said Pope to Mr Walter Harte, "his Horatian Epistle to Lambard." Parts of Mariamne are beautiful, and it ought to take its turn on the stage. Just before he died, Fenton was introduced into Mr. Craggs' family by Pope's recommendation.

WARTON.

XI.

ON MR. GAY,

IN WESTMINSTER-ABBEY, 1732.

OF Manners gentle, of Affections mild;
 In Wit, a Man; Simplicity, a Child:
 With native Humour temp'ring virtuous Rage,
 Form'd to delight at once and last the age:
 Above Temptation, in a low Estate, 5
 And uncorrupted ev'n among the Great:
 A safe Companion, and an easy Friend,
 Unblam'd through Life, lamented in thy End.
 These are thy Honours! not that here thy Bust
 Is mix'd with Heroes, or with Kings thy dust; 10
 But that the Worthy and the Good shall say,
 Striking their pensive bosoms—*Here lies GAY.*

NOTES.

VER. 1. *Of Manners gentle,*] “The eight first lines,” says Johnson, “have no grammar; the adjectives are without any substantives, and the epithets without a subject.”

It is somewhat singular that there should be an improper expression in Bishop Warburton's own epitaph. His genius and learning are called two talents, but learning is an acquirement. WARTON.

VER. 2. *In Wit, &c.*] This seems derived from Dryden's Elegy on Mrs. Anne Killegrew:

“Her wit was more than *man*; her innocence a *child*.”

WAKEFIELD.

VER. 3. *virtuous Rage,*] Silius Italicus, v. 652, has the same expression:

Virtutis facram rabiem.

WAKEFIELD.

VER. 12. *Here lies GAY.*] i. e. in the hearts of the good and worthy. — Mr. Pope told me his conceit in this line was not generally understood. For, by peculiar ill-luck, the *formulary* expression which makes the beauty, misleads the reader into a sense which takes it quite away. WARBURTON.

The conceit in the last line is certainly very puerile, and a false thought borrowed from Crashaw:

“Entomb’d, not in this stone but in my heart.”

CRASHAW, *Poems*, p. 94.

WARTON.

XII.

INTENDED FOR SIR ISAAC NEWTON,

IN WESTMINSTER-ABBEY.

ISAACUS NEWTONUS:

Quem Immortalem

Testantur *Tempus, Natura, Cælum*:

Mortalem

Hoc marmor fatetur.

Nature and Nature's Laws lay hid in Night:

GOD said, *Let Newton be!* and all was Light.

NOTES.

VER. 1. *Nature*] The antithesis betwixt Mortalem and Immortalem is much unsuited to the subject; and the second English line, "God said, &c." borders a little on the profane. The magnificent Fiat of Moses will be always striking and admired, notwithstanding the cold objections of Le Clerc and Huet.

WARTON.

VER. 2. *Let Newton be!*] He was born on the very day on which Galileo died. When Ramsay was one day complimenting him on his discoveries in philosophy, he answered, as I read it in Spence's Anecdotes, "Alas! I am only like a child picking up pebbles on the shore of the great ocean of truth." WARTON.

And all was Light.] It had been better—and there *was* Light—as more conformable to the reality of the fact, and to the allusion whereby it is celebrated. WARBURTON.

XIII.

ON DR. FRANCIS ATTERBURY,
BISHOP OF ROCHESTER.

*Who died in Exile at Paris, 1732, (his only Daughter
having expired in his Arms, immediately after she
arrived in France to see him.)*

DIALOGUE.

SHE.

YES, we have liv'd—one pang, and then we part!
May Heav'n, dear Father! now have all thy
Heart.

Yet ah! how once we lov'd, remember still,
Till you are dust like me.

HE.

Dear Shade! I will:
Then mix this dust with thine—O spotless Ghost!
O more

NOTES.

VER. I. *Yes, we have liv'd—*] I know not why this Dialogue should be called an Epitaph. Dr. Johnson says, “it is contemptible, and should have been suppressed for the Author’s sake.” I see no reason for this harsh sentence passed upon it. WARTON.

Dr. Johnson says, “the contemptible Dialogue between ‘He and She,’ should have been suppressed.”

Many of our old Epitaphs are written *in dialogue*. In this instance, nothing could so well express the story of the Daughter and Father meeting in a foreign country, he exiled, and she dying in his arms!

O more than Fortune, Friends, or Country lost!

Is there on Earth one care, one wish beside?

Yes—SAVE MY COUNTRY, HEAV'N,

—He said, and dy'd.

NOTES.

VER. 9. SAVE MY COUNTRY, HEAV'N.] Alluding to the Bishop's frequent use and application of the expiring words of the famous Father Paul, in his prayer for the state "Eſto perpetua." With what propriety the Bishop applied it at his trial, and is here made to refer to it in his last moments, they will understand who know what conformity there was in the lives of the Prelate and the Monk. The character of our countryman is well known; and that of the Father may be told in very few words. He was profoundly skilled in all divine and human learning. He employed his whole life in the service of the State, against the unjust encroachments of the Church. He was modest, humble, and forgiving, candid, patient, and just; free from all prejudices of party, and all the projects of ambition; in a word, the happiest compound of science, wisdom, and virtue.

WARBURTON.

This severe sarcasm would certainly, if he had seen it, been highly displeasing to Pope, who retained for Atterbury the warmest affection and respect. But from the Letters of Atterbury, printed, in three volumes, by Mr. Nicholls, and particularly from those in p. 148. to p. 168. it almost indisputably appears that the Bishop was engaged in a treasonable correspondence, and in the intrigues of the Pretender.

WARTON.

THE best illustration of Pope's Epitaph will be found in the following interesting account:

"The exile of the Bishop of Rochester gave occasion to a very interesting exercise of parental tenderness on the one part, and of filial duty and affection on the other. What mostly embittered the banishment of the Bishop, was regret at leaving behind him his daughter, Mrs. Morice, in an infirm state of health. A mutual longing to see one another, took fast hold of the father and daughter; and the lady, though very ill, performed, with great difficulty

difficulty and pain, a journey and voyage from Westminster to Bourdeaux and Toulouse, where Dr. Atterbury resided. Mr. J. Evans accompanied Mr. and Mrs. Morice on their voyage from Dover to Bourdeaux, and from thence to Toulouse; and being present at Mrs. Morice's death, in a letter to his brother, dated Montpelier, November 30, 1729, gives the following very pathetic narrative of that event :

“ On Sunday the 6th instant, N. S. in the evening, we reached Blagnac, a village not above half a league by land from Toulouse ; but by water (by reason of a very strong current, and the windings of the river) it takes three hours to get up to the town. So it was resolved, rather than expose Mrs. Morice too much to the fatigue (of which she had undergone an infinite deal, and bore it with incredible patience), or keep her late on the water, to rest at Blagnac that night, where she was put to bed in the same weak condition she usually had been, but not seemingly worse. About midnight the women came to Mr. Morice and me, and told us they thought they saw her changed. We rose and came to her chamber, where we found her so very ill, that we thought fit to call up the boatmen, and order them to prepare the boat to depart immediately, fearing much, from the change we saw, that near as she was to it, she would scarce live to reach Toulouse, which we all earnestly desired to do, since no physician, or other help, could be had in the poor place where we then were. She herself pressed this matter; and we well knew that all her desires and wishes were constantly bent upon seeing her father, whom she hoped to find at Toulouse. She was taken out of bed at her own desire, and carried to the boat with great difficulty, not being able to sit in the chair which Mr. Morice had brought from Bourdeaux, with two chairmen, purely for the carrying her in and out of the boat more at her ease; and so we parted thence about two o'clock in the morning, sending two servants by land to procure a litter to meet her at the landing-place. About five we arrived there; and soon after six the litter came, which carried Mrs. Morice to the house in Toulouse, where her father was expecting her arrival, and not knowing, till then, how near or how far off she was, though he had dispatched a man and horse to get intelligence of us, who happened to miss us. When the servants who had been sent for the litter returned, she was informed of the Bishop's being at Toulouse, and seemed to take new spirits upon it, which no doubt were of great use to enable her to bear going

in the litter, which otherwise she could scarce have done, even for so short a way. After she had been put into her bed (where, as I told you, she never slept till she slept her last) and had a little recovered the fatigue she underwent in the conveyance from the boat, which was about a mile, her father, whom she immediately inquired after, came into her room, and was startled to find her in so very low a condition. After mutual expressions of concern and tenderness, she particularly acknowledged the great blessing that was granted her, of meeting her dear Papa; and exerted all the little life that was in her, in grasping his hands with her utmost force, as she often did; and told him, "that meeting was the chief thing that she had ardently desired."

"The Bishop some time after left her chamber, that she might compose herself, and that he might himself give vent to the just grief he was filled with, to see his beloved child in a manner expiring. But we found she took no rest; so he soon returned, and then said prayers by her, and proposed to her, receiving the holy Sacrament the next morning, when he hoped she might have been a little refreshed in order to it: she embraced the offer with much satisfaction. He then asked her, for fear of any accident, if she was not desirous to have the absolution of the church? She declared she was, and begged to have it. After some little private discourse with her, he gave it her, in the form prescribed in "the Visitation of the Sick," and she expressed great comfort upon receiving it. A physician had been sent for immediately upon her arrival. When he came, he gave little hopes, but said all depended upon the manner of her passing that night.

"She once mentioned Dr. Wyntle, who you know had been her physician; and who had so neglected her before she left England, as never to come near her, according to his appointment, nor give the least direction for her management in the long voyage she was about to make. She said to the Bishop, "Dear Papa, has Mr. Morice told you how Dr. Wyntle has served us?" Who answered, "Yes, my dear, I know it all; but do not let that trouble you now." She replied, "O no, Papa, I do not trouble myself about that: I have other things to think of at this time; but I did not know whether Mr. Morice had told you."

Hoping by this time she might incline to take a little rest, her father and husband retired, it being between eleven and twelve at night; but about two in the morning she sent one of her women to

to me, (who lay on the same floor, in the next room to her,) to desire to speak to me; and when I came, she said, not seemingly with much pain, but with such a shortness of breath that she was forced to breathe after every two or three words, "Mr. Evans, I have been waking—these three hours—and would fain—have the sacrament." I wondered at her sending for me on that account, her husband and father being both near at hand; but I found afterwards it was her unwillingness, by a direct message from herself, too much to alarm either of them. However, being then not apprised of her reason for it, I doubted a little of her being in her right senses, and said, "Madam, would you *now* receive the sacrament?" She said, "Yes, I would—if possible—presently." Of which the Bishop being immediately advised, as was Mr. Morice, and every thing prepared, he came, and administered to her, and to all present, the sacrament; and afterwards, at her desire, continued repeating the prayers of the church, till she began to draw very near her end, and then he used and continued the recommendatory prayer only; she all the while holding her hands in a posture of prayer, and sometimes joining in a low voice with him.

"After this, her father being gone from the bed-side, she called for him (as she had frequently done) and again said to him, "Dear Papa—what a blessing is it—that after—such a long—troublesome—journey—we have—the comfort—of this meeting!"

"And indeed, when I reflect on it, and consider the weak condition she was in upon the road, the many accidents that happened to retard the voyage, and the last effort she made, when she was at the worst, towards finishing it, I cannot but think that that meeting seemed granted by Heaven to her continual fervent prayers for it.

"About this time she called for her husband (who was always in near attendance upon her), and said, "Dear Mr. Morice—take care of the children—I know you will.—Remember me—to the Dutchess of Buckingham."

"She also in a proper place recommended her servants to Mr. Morice.

"She now found her feet cold, and ordered them to be rubbed, at the same time calling for her broth; but when it came, not being able to swallow it, she turned herself on her left side, and rested her head on her left hand, which she doubled, extending her

her right hand and arm over the bed-clothes; and in this posture continued drawing her breath shorter and shorter, but with the least emotion that possibly could be, till she at last expired, a quarter before four o'clock on Tuesday morning, November 8, N. S."

Bp. Atterbury's Miscellaneous Works by Nichols,
vol. iii. p. 79—84.

XIV.

ON EDMUND DUKE OF BUCKINGHAM.

WHO DIED IN THE NINETEENTH YEAR OF HIS
AGE, 1735.

IF modest Youth, with cool Reflection crown'd,
And ev'ry op'ning Virtue blooming round,
Could save a Parent's justest Pride from fate,
Or add one Patriot to a sinking state;
This weeping marble had not ask'd thy Tear, 5
Or sadly told, how many hopes lie here!
The living Virtue now had shone approv'd,
The Senate heard him, and his Country lov'd.
Yet softer Honours, and less noisy Fame
Attend the shade of gentle BUCKINGHAM: 10
In whom a Race, for Courage fam'd and Art,
Ends in the milder Merit of the Heart;
And Chiefs or Sages long to Britain giv'n,
Pays the last Tribute of a Saint to Heav'n.

VER. I. *With cool Reflection crown'd,*] To crown with reflection, is surely a mode of speech approaching to nonsense. *Opening virtues, blooming round,* is something like tautology; the six following lines are poor and prosaic. JOHNSON.

The Duchess of Buckingham was in league with the Pretender and Atterbury's party. This will explain Pope's use of the word Patriot.

XV.

FOR ONE WHO WOULD NOT BE BURIED
IN WESTMINSTER-ABBEY*.

HEROES and KINGS! your distance keep:
 In peace let one poor Poet sleep,
 Who never flatter'd Folks like you:
 Let Horace blush, and Virgil too.

 ANOTHER, ON THE SAME†.

UNDER this Marble, or under this Sill,
 Or under this Turf, or e'en what they will;
 Whatever an Heir, or a Friend in his stead,
 Or any good creature shall lay o'er my head,
 Lies one who ne'er car'd, and still cares not a pin
 What they said, or may say, of the mortal within:
 But, who living and dying, serene still and free,
 Trusts in God, that as well as he was, he shall be.

NOTES.

* Nothing ever illustrated more the "importance of a man to himself," which Pope ridiculed so much in his *Memoirs of P. P.* than this Epitaph.

† Pope (as Dr. Johnson observes, with truth) "here attempts
 "to be jocular upon one of the few things that make wise men
 "serious; he confounds the living with the dead."

Poor as the thing itself is, he quotes the following lines, from
 which it appears to be borrowed:

Ludovici Areosti humanatur ossa
 Sub hoc marmore, vel sub hoc humo, seu

Sub

Sub quicquid voluit benignus hæres
 Sive hærede benignior comes, seu
 Opportunius incidens Viator :
 Nam scire haud potuit futura, sed nec
 Tanti erat vacuum sibi cadaver
 Ut ūtnam cuperet parare vivens,
 Vivens ista tamen sibi paravit.
 Quæ inscribi voluit suo sepulchro
 Olim siquod haberetis sepulchrum.

I WILL add some Mortuary Verses from old Ben Jonson, because, from their dignified simplicity, they form a contrast to the laboured elegance of Pope's, and are in themselves as manly, as they are pathetic.

On Sir THOMAS ROE.

“ I'll not offend thee with a vain tear more !
 Glad-mention'd Roe, thou art but gone before,
 Whither the world must follow : and I, now,
 Breathe to expect my when, and make my how ;
 Which, if most gracious Heav'n grant like thine,
 WHO WETS MY GRAVE CAN BE NO FRIEND OF MINE.”

NOTES

and perhaps I should have
been more careful in
the way I have done it
but I have done it as best
I can and I hope it will
be of some use to you
and I am sure it will
be of some use to you
and I am sure it will
be of some use to you

I will tell you that I have
been thinking of you very
much and I hope you are
well and happy and I am
sure you are

On the 11th of June

I have been thinking of you
very much and I hope you
are well and happy and I
am sure you are

APPENDIX;

CONSISTING OF

NOTES, BY GILBERT WAKEFIELD, B.A.

CHIEFLY ILLUSTRATIVE OF

PARALLEL PASSAGES.

APPENDIX

CONTAINING

NOTES BY GILBERT WALKER, B.A.

CHIEF CLERK OF

PARALLEL PASSAGE

NOTES AND OBSERVATIONS.

ELOISA TO ABELARD. P. 31.

Ver. 129. **A**H! think at least thy flock deserves thy care;
Plants of thy hand, and children of thy pray'r.

“ If thou can’st forget me, think at least upon thy flock.” To her for five long years he had not written a single line. *Berington’s History*, p. 213. The simile itself is found in her first letter: “Tua itaque, verè tua, hæc est propriè novella *plantatio*; “cujus adhuc teneris maximè plantis frequens, ut proficiant, ne-
“cessaria est irrigatio.”

Ver. 132. By thee to mountains, wilds, and deserts led.
You rais’d these hallow’d walls.

“ It was a small sequestered vale, says Mr. *Berington*, sur-
“ rounded by a wood, not far distant from Nogent sur Seine;
“ and a rivulet ran near its side. It did not appear, that the foot
“ of any mortal had hitherto disturbed its solitude.”

As the word *wild* recurs in ver. 134, and for variety, our poet should have written:

By thee to mountains, *woods*, and deserts led.

Again Mr. *Berington*. “ Without loss of time, *Abeillard* then
“ and his companion planned the new building, and with the
“ same hands began to erect it. Having completed what they
“ called their oratory, they constructed a second building, which
“ was to be their own dwelling.” She says in her first letter: In
ipsis cubilibus ferarum, in ipsis latibulis latronum, divinum erexisti
tabernaculum: “ You erected the divine tabernacle in the very
dens of wild beasts, and the lurking-places of robbers.”

Ver. 136. Our shrines irradiate, or emblaze the floors.
Milton’s Comus, ver. 732.

——— th’ unfought diamonds

Would so *imblaze* the forehead of the deep.

Rowe’s Lucan, ix. 884.

Yet

Yet no proud domes are rais'd, no gems are seen
To blaze upon his shrines with costly sheen;
But plain and poor –

“ Nihil ad hoc ædificandum ex regum vel principum opibus intelli-
“ listi, cum plurima posses et maxima; ut quicquid fieret, tibi
foli posset ascribi.” *Heloisa's* first letter.

Ver. 143. Where awful arches make a noon day night,
And the dim windows shed a solemn light.

A fine passage, worthy of comparison with this, occurs in an anonymous copy of verses, vol. ii. p. 256. of *Dryden's* Miscellanies:

He came, and saw; but 'twas by such a light
As scarce distinguish'd day from night;
Such as in thick-grown shades is found,
When here and there a piercing beam
Scatters faint-spangled sunshine on the ground,
And casts about a melancholy gleam.

Ver. 212 The reader will be pleased with *Craslow's* entire couplet in his “Description of a religious house and condition of life:”

A hasty portion of prescribed sleep;
Obedient slumbers that can wake and weep.

Ver. 222. And melts in visions of eternal day.

The *beatific vision* of theologians. And our author profited here also, I think from a passage of equal rapture in the *Penseroso*:

There let the pealing organ blow
To the full-voic'd quire below,
In service high and anthems clear;
As may with sweetness, through mine ear,
Dissolve me into extasies,
And bring all heav'n before mine eyes.

Ver. 270. With every bead I drop too soft a tear.

Both the image and the expression are alike incapable of improvement. In the same spirit *Mrs. Rowe's* Elegy:

And love still mingled with my piety.

But the peculiar ornament of our poet's verse seems borrowed from *Sedley's* verses on *Don Alonzo*:

The gentle nymph, long since design'd
 For the proud Monsieur's bed,
 Now to a holy jayle confin'd
Drops tears with every bead.

Ver. 271. — clouds of fragrance :

Sabæis nubibus : *Statius*, Silv. iv. 8. 2.

And the whole passage, both in phrase and imagery, is indebted to one in *Crashaw*, suggested by Mr. *Steevens* :

Does thy *song* lull the air ?
 Thy tears' just cadence still keeps time :
 Does thy sweet breath'd pray'r
 Up in *clouds of incense* climb ?
 Still at each *sigh*, that is each stop,
A bead, that is a tear, doth drop. p. 4.

Ver. 289. No, fly me, fly me, far as pole from pole :

Rise Alps between us ! and whole oceans roll !

A couplet exalted to sublimity from the materials of *Hopkins* in *Dryden's* Miscellanies, v. p. 31.

Forbid me, banish me your charming sight ;
 Shut from my view those eyes that shine so bright ;
 Shut your dear image from my dreams by night.
 Drive 'em somewhere, as *far as pole from pole* ;
 Let winds *between us* rage, and *waters* roll.

Ver. 343. May one kind grave unite each hapless name.

He had made this request in a letter to her : “ Cadaver, obsecro,
 “ nostrum ad cœmeterium vestrum deferri faciatis.” — “ When she
 “ saw her end approaching, she turned to her sisters, who stood
 “ weeping round her, exhorted them to submission, and to the
 “ practice of every Christian virtue ; and then ordered that her
 “ body should be laid in the tomb by the side of *Abeillard*. Soon
 “ after she expired. It was on a Sunday, and on the seventeenth
 “ of May. *Berington*, p. 395.

Ver. 348. To Paraclete's white walls and silver springs.

“ Now, in solemn ceremony, *Abeillard* and his disciples assembled.
 “ As he had entered (he said) this desert, sunk down with
 “ care, where the goodness of heaven had watched over him,
 “ and he had found *comfort*, could he more emphatically express
 “ his

“ his gratitude, than by consecrating this more august temple to
 “ that person of the Holy Triad, which more peculiarly is stiled
 “ the *Comforter*? We will dedicate it, said he, to the *Paraclete*.”
Berington.

TEMPLE OF FAME. P. 63.

Ver. 5. As balmy sleep had charm'd my cares to rest,
 And love itself was banish'd from my breast,
 (What time the morn mysterious visions brings,
 While purer slumbers spread their golden wings),
 A train of phantoms in wild order rose,
 And join'd, this *intellectual scene* compose.

Cowley, in his Complaint :

In a deep vision's *intellectual scene* :

and *Mrs. Singer's* Vision ; which is closely imitated through the
 whole quotation :

But, as I unresolv'd and doubtful lay,
My cares in easie slumbers glide away ;
 Nor with *such grateful sleep, such soothing rest,*
 And dreams like these, I e'er before was blest'd :
 No wild uncouth chimeras intervene,
 To break the perfect *intellectual scene*.

Ver. 23. Like broken thunders, that at distance roar.
 This simile is very happily employed by *Milton*, Par. Lost, ii.
 476.

Their rising all at once was as the sound
 Of thunder heard remote.

Ver. 27. High on a rock of ice the structure lay,
 Steep its ascent, and slipp'ry was the way.

The temple of Fame is represented on a foundation of *ice*, to signify the brittle nature and precarious tenure, as well as the difficult attainment of that possession, according to the poet himself below, ver. 504.

So hard to gain, so easy to be lost !

And there is a general resemblance to the celebrated verses of
Hesiod :

Τὴν μὲν τοὶ Κακοτῆτα καὶ ἰλαδὸν ἐστὶν ἔλεσθαι
 Ρηϊδίως· ὀλίγη μὲν ὁδὸς, μαλαὰ δ' ἐγγυθὶ ναίει.
 Τῆς δ' Ἀρετῆς ἰδρωτὰ θεοὶ προπαροῖθεν ἐθήκαν
 Ἀθανάτοι· μακρὸν δὲ καὶ ὀρθὸν οἶμ' ἐπ' αὐτήν,
 Καὶ τρηχὺς.

Crowds, unmolested, Vice may make their prize ;
 Short is the road, and close at hand it lies.
 But Powers immortal Virtue have decreed
 Of Pain, and persevering Toil, the meed.
 Long rounds, sharp rocks, and rugged steeps delay
 The lab'ring, panting pilgrim on his way.

Ver. 143. As heav'n with stars, the roof with jewels glows ;
 And ever-living lamps depend in rows.

This fine couplet also was not wrought without consultation with our hallowed bard at the same passage of that sublime effusion of human genius, ver. 726.

—— from *the arched roof*,
 Pendent by subtle magic many a row
 Of *starry lamps* and blazing cressets, fed
 With Naphtha and Asphaltus, yielded light
As from a sky.

Ver. 273. Thick as the bees, that with the spring renew
 Their flow'ry toils, and sip the fragrant dew ;
 When the wing'd colonies first tempt the sky,
 O'er dusky fields and shaded waters fly,
 Or settling, seize the sweets the blossoms yield,
 And a low murmur runs along the field.

This description is varied, with improvements, from *Dryden*,
Æneid vi. 958.

About the boughs an airy nation flew,
Thick as the humming bees, that hunt *the golden dew* ;
 In summer's heat, on tops of lilies feed,
 And creep within their bells, to suck the balmy seed :
The winged army roams *the field* around ;
 The rivers and the rocks *remurmur to the sound* :
 who has profited, as usual, by *Lauderdale*. But neither translator
 has a line at all comparable to that delightful conclusion of our
 author :

And a low murmur runs along the field.

THE

THE FABLE OF DRYOPE. P. 253.

Ver. 92. Farewell ! and since I cannot bend to join
 My lips to yours, advance at least to mine.
 My son, thy mother's parting kifs receive,
 While yet thy mother has a kifs to give.
 I can no more ; the creeping rind invades
 My closing lips, and hides my head in shades.

This resembles *Stanley's* version of Bion on the Death of Adonis,
 as I find it quoted in *Ogilby's* annotations on the fourth Georgic.
Stanley's book itself I never could procure ; otherwise, I cannot
 doubt but more imitations of our poet would be detected.

———— Adonis, stay ;

Hapless Adonis, stay but till I twine
 Thee in these arms, and mix my lips with thine.
 Adonis, wake so short a time, to give
 A dying kifs, but whilst a kifs may live.
 The last couplet of *Pope* is indebted to a verse in *Dryden's* version
 of Ovid, Met. viii.

At once *th' incroaching rinds their closing lips invade.*

EPITAPHS.

ON ROWE. P. 416.

Ver. 9. And blest, that timely from our scene remov'd,
 Thy soul enjoys the liberty it lov'd.

This couplet seems to have profited from a very beautiful and pa-
 thetic passage in *J. Talbot's* Dream, occasioned by the death of
 Lady Seymour. *Dryden's* Misc. iii. 52.

No longer then these pious sorrows shed,
 Nor vainly think thy happy parent dead,
 Whose deathless mind, from its weak prison free,
 Enjoys in heav'n its native liberty.

ON MR. ELIJAH FENTON. P. 425.

Ver. 1. This modest stone, what few vain marbles can,
 May truly say, Here lies an honest man.

These

These thoughts are borrowed from *Crasshaw's* Epitaph on Mr. Ashton :

The *modest* front of this small floor,
 Beleeve me, reader, can say more,
 Than many a braver *marble* can,
Here lies a truly honest man.

Ver. 7. Calmly he look'd on either life, and here
 Saw nothing to regret, or there to fear.

The same sentiment is found in *Martial's* Epigrams, x. 23.

Præteritosque dies, et totos respicit annos ;
 Nec metuit Lethes jam propioris aquas :
 Nulla recordanti lux est ingrata, gravisque ;
 Nulla fuit, cujus non meminisse velit.
 Calm he recalls the past ; and, free from fear,
 Views Lethe's flood, deep murm'ring on his ear :
 Each day, each hour, in vision leaves impress'd
 A sweet memorial on his conscious breast.

And it may not be unseasonable to observe, that Dr. *Johnson* in his Life of Fenton wrongly asserts him to have left the university without a degree ; as appears both from the list of Cambridge graduates, and the matriculation book of *Jesus-College*, to which he belonged.

ON MR. GAY. P. 426.

Ver. 11. But that the worthy and the good shall say,
 Striking their pensive bosoms, *Here lies Gay.*

This thought is originally in *Crasshaw's* Epitaph on Mr. Herrys ; as Mr. *Steevens* and Mr. *White* also observed :

Enough : now, if thou canst, pass on :
 For now alas ! *not in this stone,*
 Passenger ! whoe'er thou art,
Is he entomb'd, but in thy heart.

Mr. *White* adds farther : Hackett in his Epitaphs, vol. i. p. 193. remarks, however, that he found, in an old collection of Latin and Greek verses on the death of Henry Prince of Wales, two lines which it is not impossible *Pope* had seen :

Angle ! tuum tumulus sit cor, titulus fiet iste :
 Henricus princeps mortuus — Hic situs est.

END OF THE SECOND VOLUME.

APPENDIX

THE HISTORY OF THE

REIGN OF

CHARLES

THE FIRST

OF GREAT BRITAIN

AND IRELAND

BY

JOHN

WILKINS

OF THE

BAR

AT

THE

WESTMINSTER

CHURCH

IN

THE

CITY

OF

WESTMINSTER

AND

ST. MARTIN'S

CHURCH

IN

THE

CITY

Pope, Alexander, / Bowles, William Lisle, / Johnson, Samuel,

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